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GIVEN BY

W. L. Preston



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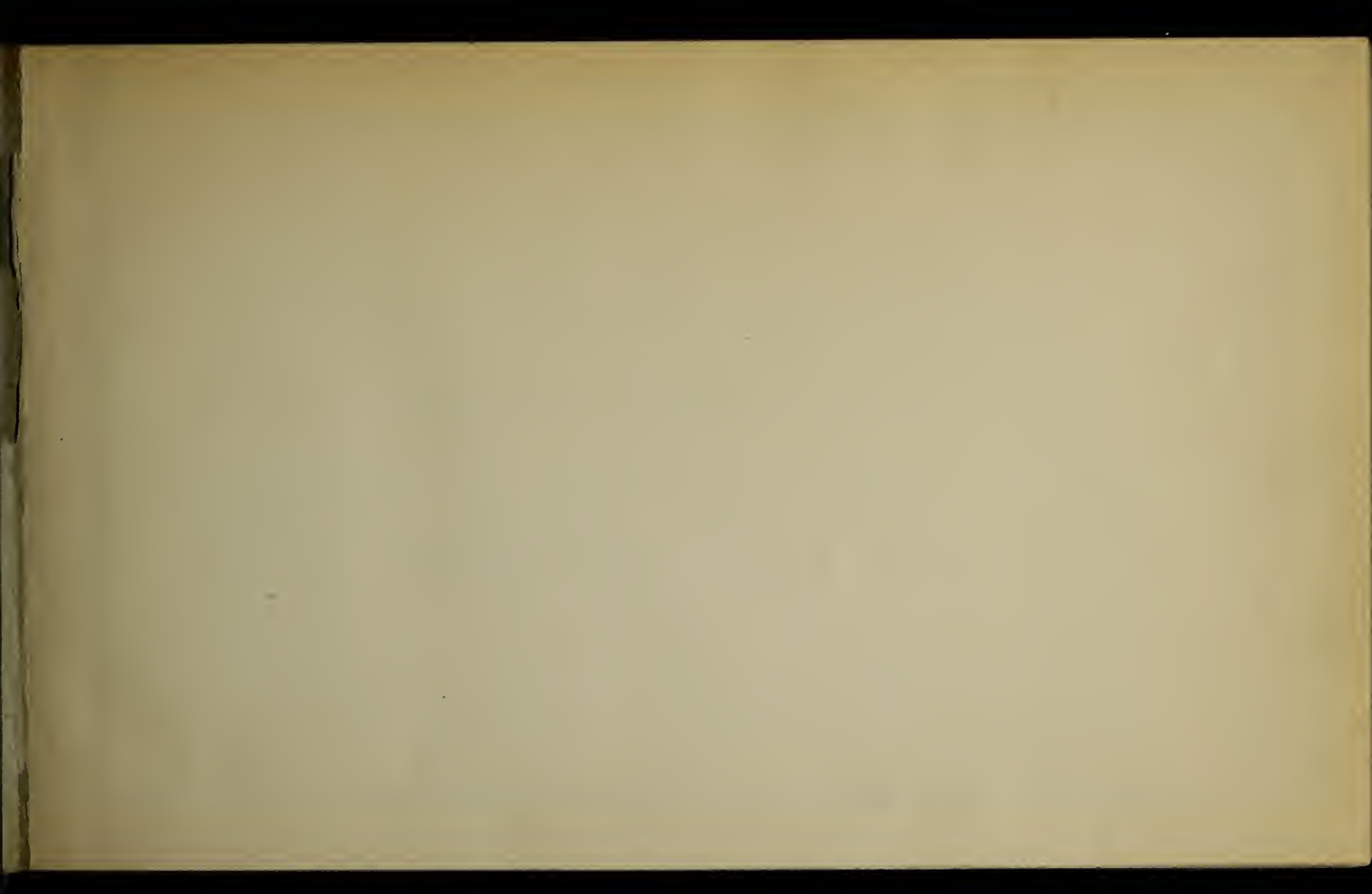
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W. L. Preston







STOUGHTON COLLECTION OF CHURCH MUSIC:

SELECTED AND ARRANGED BY THE

STOUGHTON MUSICAL SOCIETY.

BEING A COMPILATION OF THE MOST APPROVED SACRED MUSIC, BY ANCIENT AND MODERN AUTHORS.

The Stoughton Musical Society, composed of members from the towns of Stoughton, Sharon, Canton and Randolph,
was instituted A. D. 1786, First President, ELIJAH DODGE, Esq.

"It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High." Psalm xcii. 1.

Sixth Edition, with Additions and Improvements.

BOSTON:

MARSH, CAPEN AND LYON, No. 133, WASHINGTON STREET.

AND CONCORD, NEW HAMPSHIRE.

1835.

DISTRICT OF MASSACHUSETTS, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the twenty-third day of December, A. D. 1830, in the fifty-fifth year of the Independence of the UNITED STATES OF AMERICA, *Marsh, Capen and Lyon* of the said district, have deposited in this office the title of a book, the right whereof they claim as Proprietors, in the words following, *to wit*:


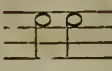
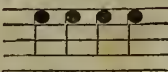



'STOUGHTON COLLECTION OF CHURCH MUSIC: selected and arranged by the Stoughton Musical Society. Being a compilation of the most approved Sacred Music, by ancient and modern authors. The Stoughton Musical Society, composed of members from the towns of Stoughton, Sharon, Canton and Randolph, was instituted A. D. 1786. First President, Elijah Dunbar, Esq. "It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High."—Psalm xcii. 1. Second Edition, with additions and improvements.'

In conformity to the Act of the Congress of the United States, entitled "An Act for the encouragement of learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned;" and also to an Act entitled "An Act supplementary to an Act, entitled, an Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books to the Authors and Proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints."

JNO. W. DAVIS, { Clerk of the District
of Massachusetts.

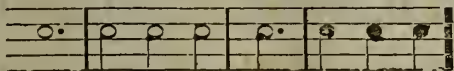
Wm. G. Pardon
Dec. 6, 1843.

The proportion which the different notes bear to each other is exhibited in the following table:

One semibreve		is equal in duration to
2 Minims		- - - - or
4 Crotchets		- - - - or
8 Quavers		- - - - or
16 Semiquavers		- - - - or
32 Demi-semiquavers.		

A dot after a note or rest, adds one half to its original length: thus, a dotted semibreve, is equal in duration to three minims; a dotted minim, to three crotchets, &c.

EXAMPLE.



A figure 3, placed over and under three notes, signifies that they are to be performed in the time of two notes of the same kind, without the


figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets, without the figure, &c.


EXAMPLE.




A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS MUSICAL CHARACTERS.


A Flat  lowers a note half a tone.

A Sharp  raises a note half a tone.

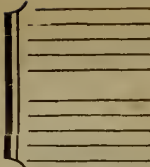
A Natural  restores a note made flat or sharp to its original sound.


Flats or Sharps placed at the beginning of a tune or strain are called a *Signature*.

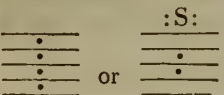

Flats, Sharps or Naturals, when placed before a note, are called *Accidentals*


A Bar  is used to divide the notes into equal measures.


A Double Bar  or  Denotes the end of a strain or movement, or line of poetry.


A Brace  shows how many parts belong to a score, or are to be performed together.

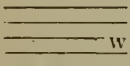
A Slur or Tie  is drawn over or under so many notes as are to be sung to one syllable.


A Repeat  or  shows what part of the tune is to be sung twice.

A Crescendo  signifies a gradual increase of sound.

A Diminuendo  signifies a gradual decrease of sound.

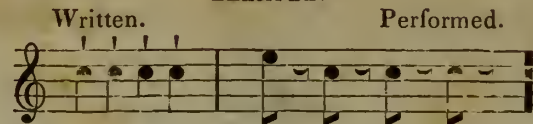
A Swell  signifies a gradual increase and decrease of sound.

A Direct  placed at the end of a Staff, shows the place of the first note upon the following Staff.

A pause,  leaves the time of a note or rest, to be protracted at the pleasure of the performer.

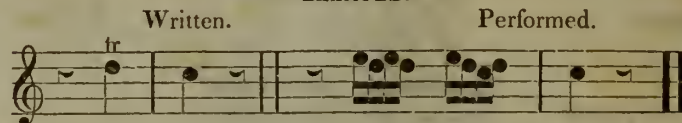
Staccato Marks ' ' ' ' or , are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.



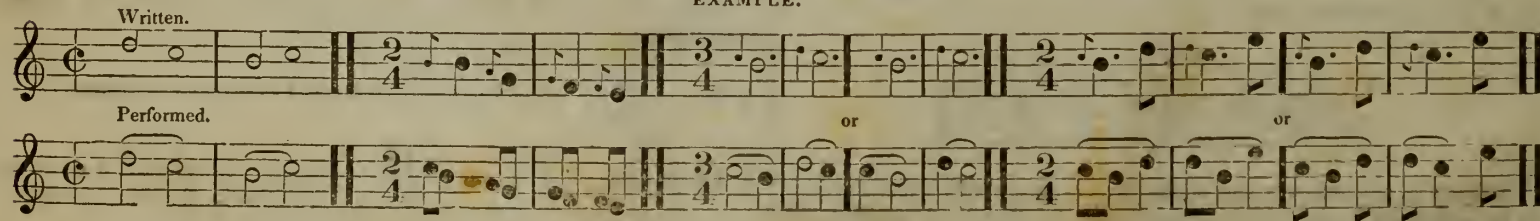
A Shake, tr is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed and generally ends with a turn from the note below.

EXAMPLE.



An Appoggiature or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note, and is most frequently half its duration.

EXAMPLE.



OF SOLMIZATION.

Solmization or Solfāing is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are

FA, SOL, LA, FA, SOL, LA, MI.*

When a tune has neither sharps or flats at the beginning, Mi is in B.

If there be one Sharp, Mi is in F,
 2 Sharps, Mi is in C,
 3 Sharps, Mi is in G,
 4 Sharps, Mi is in D,

If there be one Flat, Mi is in E,
 2 Flats, Mi is in A,
 3 Flats, Mi is in D,
 4 Flats, Mi is in G.

Above Mi are Fa, Sol, La, Fa, Sol, La, and then comes Mi.

Below Mi are La, Sol, Fa, La, Sol, Fa, and then comes Mi.

Between Mi and Fa, and La and Fa, there is but a semitone; between the rest are whole tones.

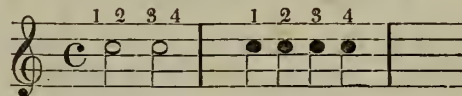
* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

OF TIME.

By time, in the science of Music, we are to understand the *duration* and *regularity* of sound. There are two chief species of Time, Common or equal, and Triple or unequal Time. Common Time contains two equal notes in each measure, as two minims, two crotchets, &c. Triple time has three equal notes in each measure, as three minims, three crotchets, &c. Simple Common Time, has three signs.

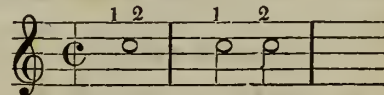
The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure and is accented on the first and third parts.

EXAMPLE.



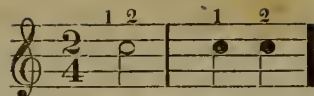
The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

EXAMPLE.



The third sign (called half time) contains one minim, or other notes or rests equal to it, in a measure. It has two beats in a measure, and is accented on the first part.

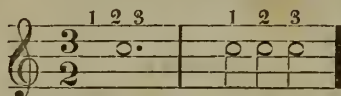
EXAMPLE.



Simple Triple Time has three signs:

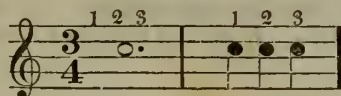
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



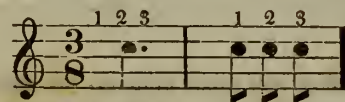
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



The third sign contains three quavers, or other notes, &c. Accents, &c. as in the former.

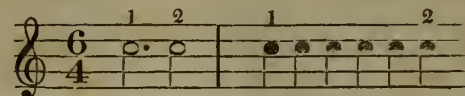
EXAMPLE.



Compound Time has two signs in common use.

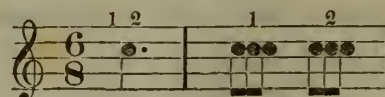
The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure and is accented on the first and fourth parts.

EXAMPLE.



The second sign contains two dotted crotchets, or other notes, &c. Accents, &c. as in the former.

an EXAMPLE.



Of these figures (3-2 3-4 3-8 6-4 and 6-8) the upper one shows how many parts are contained in a measure, and the lower one shows how many of these notes constitute a semibreve. 2 signifies minims; 4, crotchets; 8, quavers, &c. Thus:

3-2 Three.	3-4 Three.	3-8 Three.
2 Minims.	4 Crotchets.	8 Quavers, &c.

KEYS OR SCALES, AND OF THEIR TWO MODES, MAJOR AND MINOR.

A Diatonic Scale, of which the notes bear certain relations to *one* principal note, from which they are all, in some measure derived, and upon which they all depend, is termed a *Key*; and the principal note is called the *Key Note*, or *Tonic*.

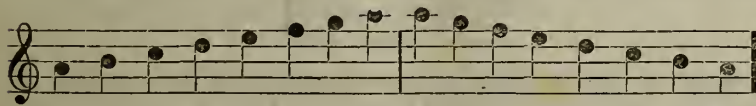
Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of

that Key; because the interval between the Tonic and its third, (or mediant,) consists of two Tones; i. e. of the greater Third. The only series of this Mode among the natural Notes, is that which commences with C; and hence, this Key must be taken as an example of all the Major Scales.



Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one Tone, and one Semitone, i. e. of the lesser Third.

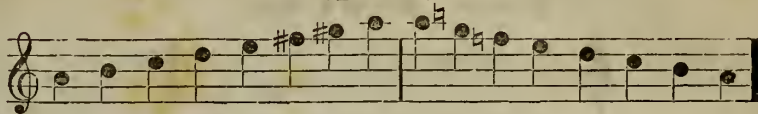
The only series of this Mode among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor scales.



In the ascending Scale of the Minor Mode, the seventh is raised a Semitone, as a proper leading note to the Octave. The interval, therefore, between the sixth and seventh is a tone and a half; but as the Diatonic Scale consists of tones and semitones only, the sixth is also sharpened, by which means the extreme sharp second is avoided. Thus, the ascending Scale of the Minor Mode is artificial and is formed with two notes altered from the Signature. But in the descending

Scale, the seventh is depressed a semitone to accommodate the sixth, and the natural Scale of the Signature remains unaltered.

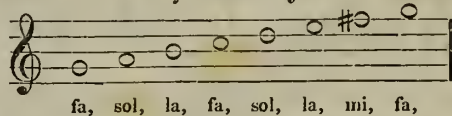
EXAMPLE.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*.

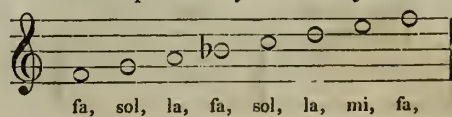
As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised by a Sharp, one Semitone:

Key of G Major.



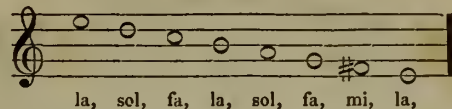
If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



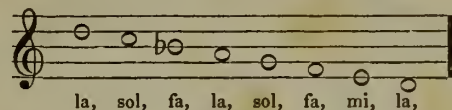
Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

Example. Key of E Minor.



Or if we begin with D, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example. Key of D Minor.

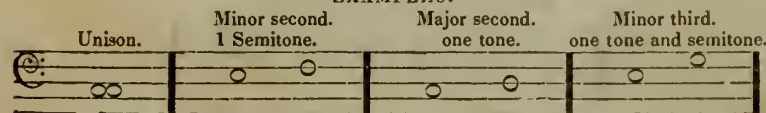


When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key, is its third above, or its sixth below.

OF DIATONIC INTERVALS AND THEIR INVERSION.

The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

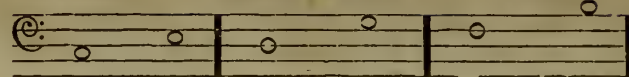
EXAMPLES.



Major third.
2 tones.

Perfect fourth.
2 tones and a semitone.

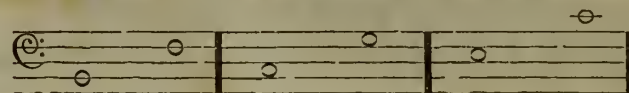
Sharp fourth.
3 tones.



Flat fifth.
2 tones and semitones.

Perfect fifth.
3 tones and a semitone.

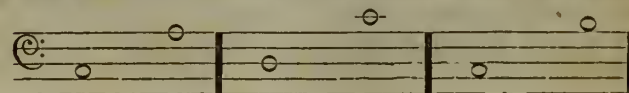
Minor sixth.
3 tones and 2 semitones.



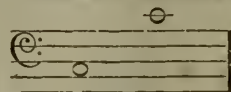
Major sixth.
4 tones and semitone.

Minor seventh.
4 tones and two semitones.

Major seventh.
5 tones and a semitone.

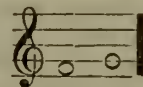


Octave.
5 tones and 2 semitones.



When the lowest note of an Interval is placed an Octave higher, or *vice versa*, such change is called Inversion. Thus, as in the example by inversion a

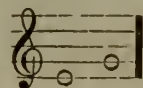
Second



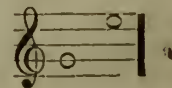
becomes a Seventh,

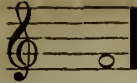
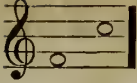

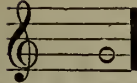
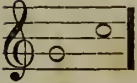

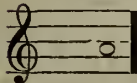
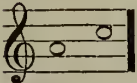

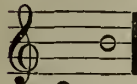
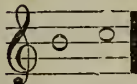



Third



becomes a sixth,

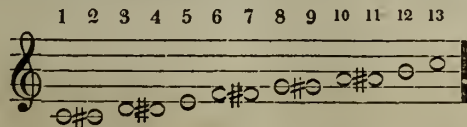
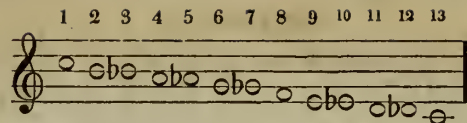


Fourth		becomes a Fifth,		a
				
Fifth		becomes a Fourth,		a
				
Sixth		becomes a Third		and a
				
Seventh		becomes a Second		
				

The Diatonic Intervals are either Consonant or Dissonant. The Octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called Consonant; and the seconds, sevenths and sharp fourth, being less pleasing, are called Dissonant.

OF THE CHROMATIC SCALE.

The Chromatic Scale generally ascends by Sharps, and descends by Flats, as in the following examples:





Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

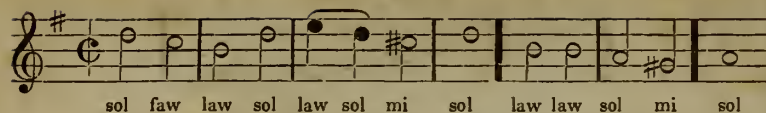
In naming such notes as are affected by accidental \flat s, \sharp s, or \natural s, it is usual to recognise a change of key, at least for the notes affected.

EXAMPLE I.



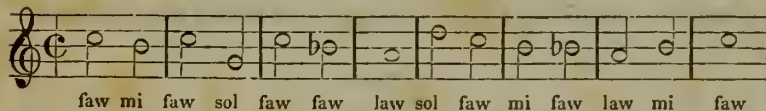
Here the signature is one \flat major, key of F. In the third measure of the Air, a \natural occurs on B, which neutralizes the signature for that measure; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a \flat occurs on E, which modulates the passages to the key of B \flat major. The notes on E are therefore properly called faw.

EXAMPLE II.



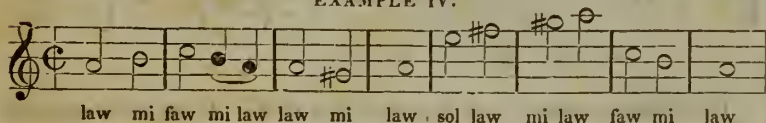
Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a # occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a # occurs on G, which modulates the passage to the key of A minor, the leading note of which must always be sharpened in ascending to the tonic.

EXAMPLE III.



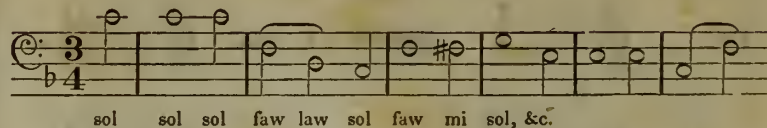
Here the key is on C major, mi on B. In the third measure a b occurs on B, which modulates to the major key of F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.



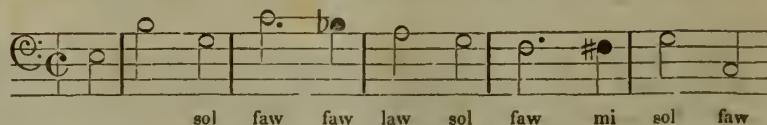
Here the key is A minor, and the sharpened notes are merely the *sixth* and *seventh* of the ascending scale.

EXAMPLE V.



Here the signature is one flat, major key of F. A sharp occurs in the third measure on F, which modulates to the major key of G, mi on F.

EXAMPLE VI.



Here the key is C major. In the third measure a b occurs on B, which modulates to the major key of F. In the fifth measure a # occurs on F, which modulates to the major key of G.

These and similar changes are of common occurrence in Books of church music.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Audante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.* or \curvearrowright , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del segno, from the sign.

Diminuendo, *Dim.* or \curvearrowleft , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duett*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and; as *Moderato e Pianissimo*.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, (or *fz.*) the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentementè*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fullness of tone.

Mezza, half, middle, mean.

Moderato, between *Audante* and *Allegro*.

Molto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

Overture, in dramatic music is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.* soft.

Pianissimo, *Pianiss.* or *PP.* very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripienno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Soto Voce Dolce, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument.

Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigorouso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

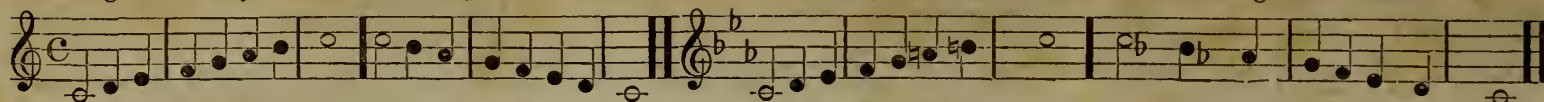
Volli, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.

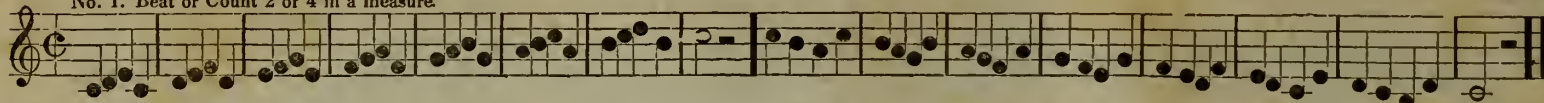
Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode.

Ascending Scale—Minor Mode—Descending Scale—Minor Mo

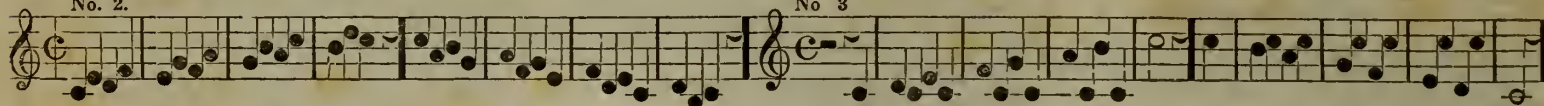


No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3



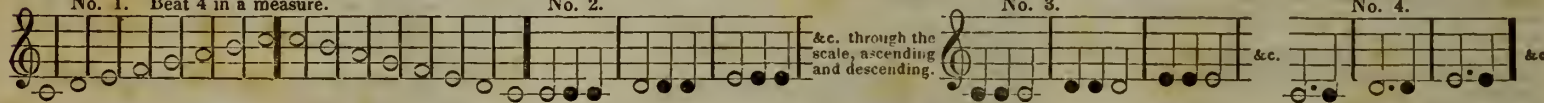
EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

No. 3.

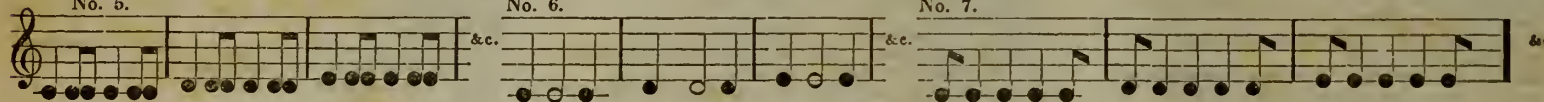
No. 4.



No. 5.

No. 6.

No. 7.

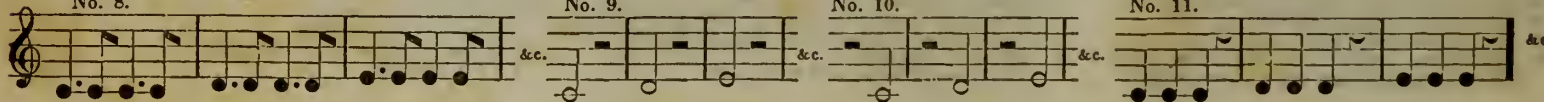


No. 8.

No. 9.

No. 10.

No. 11.

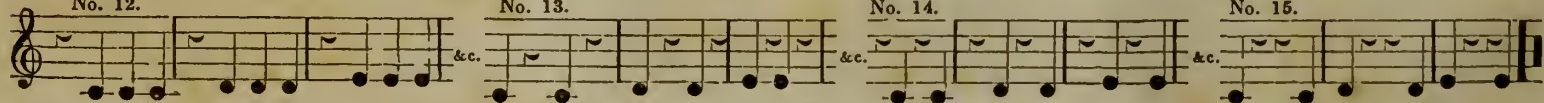


No. 12.

No. 13.

No. 14.

No. 15.



STOUGHTON COLLECTION OF CHURCH MUSIC.

BLENDON. L. M.

Giardini.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

Figured Bass: 6 4 3, 6 3, 5 4 3, 6, 6 6 4 3, 6 #6, 9 8 5 4 3, 6 4 #, #6, 6 6 7

Come, let us sing un - to the Lord, And praise his name with one accord. In this de - sign one cho - rus raise :

From east to west his praise pro - claim; From pole to pole ex - - - tol his fame; The skies shall ech - - o back his praise.

Very slow.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour: So soon our transient comforts fly, And pleasure only bloom to die.

6 6 6 6 6 3 6 6 6

OLD HUNDRED. L. M.

M. Luther.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

6 5 5 6 8/6

SHILOH. L. M.

Heptinstall.

PIA. FOR.

Now may the God of pow'r and grace Attend his people's humble cry! Je - ho - vah hears when Is - rael prays, And brings deliverance from on high.

6 6 5 4 3 6 9 8 6 4 5 # 6 5 6 5 6 4 7

ARNHEIM. L. M.

Holyoke.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

6 5 4 3 6 7 4 5 6 6 4 7 5 # # — 6 4 7

ATTLEBOROUGH. L. M.

21

The Lord how wond'rous are his ways, How firm his truth, how large his grace! He takes his mercy

6 6 #

:S: Soft.

Detailed description: This block contains the first system of a four-part musical score. The top two staves are vocal parts (Soprano and Alto) in treble clef, and the bottom two are piano accompaniment (Right and Left Hand) in treble and bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are written below the piano part. The system ends with a repeat sign and a 'Soft.' marking.

from his throne, And thence he makes his glo - - ries known. And thence he makes his glories known.

1 2 1 2 1 2

6 6 4 5

For.

Detailed description: This block contains the second system of the musical score. It continues the four-part setting. The lyrics are 'from his throne, And thence he makes his glo - - ries known. And thence he makes his glories known.' The system includes first and second endings for the vocal parts, indicated by '1' and '2' above the staves. The piano part has a 'For.' marking above it. The system concludes with a double bar line and repeat signs for the vocal parts.

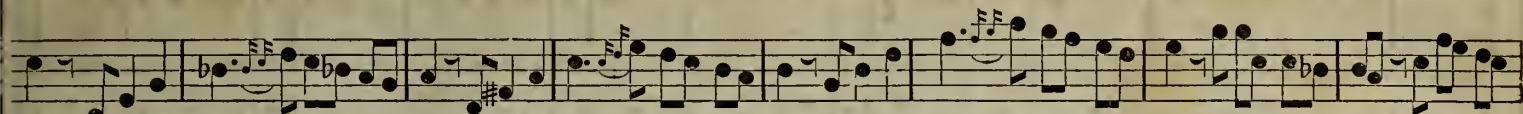
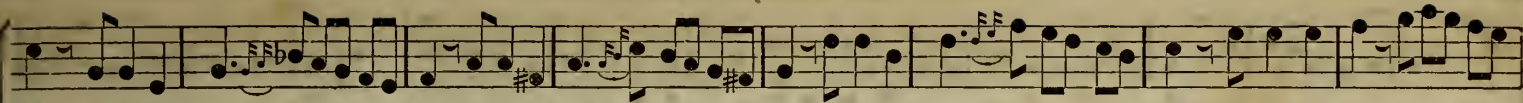
Moderato.

Away, my un - be - liev - ing fear; Fear shall in me no more take place; My Saviour doth not yet ap - pear, He hides the brightness

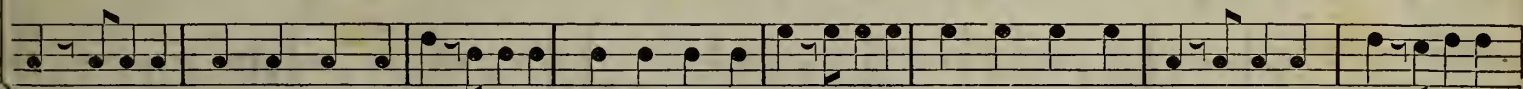
6 6 5 6 #6 6 7 5 # 6 6 5 6 #6

of his face: But shall I there - fore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my

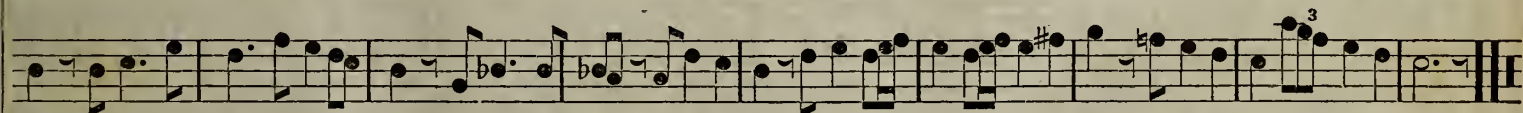
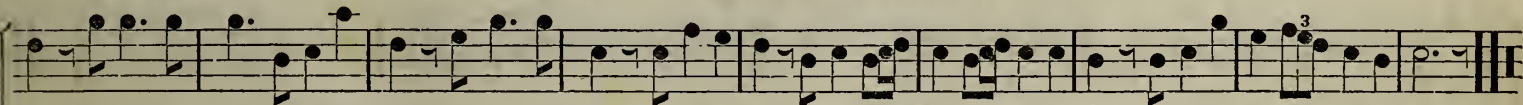
6 7 5 # 7 9 8 7 6 5 5 - b7 6 8 7 8 7 5 6 5 8 5 8 5 7 6 6 4 5



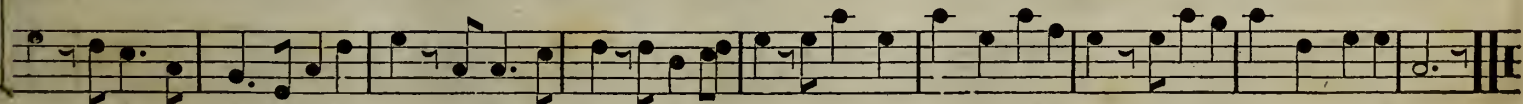
shield. Altho' the vine its fruit deny, Altho' the ol - - ive yield no Oil, The with'ring fig tree droop and die, The field il - - lude the til - lers



$b7_5$ — 9 $8b7_5$ 6_5 4_3 # — 7 9 8_7 6_5 4_3 # 7 — 9 8_7 6_5 4_3 $8b7_5$ 8_4 6 8_7 6_5



toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my sal - - vation praise.



$\frac{4}{2}$ 6 6 7 6_5 $b7$ b_5 $b4_3$ 6_5 #6 $\frac{4}{2}$ 7 6 $\frac{6}{4}$ $\frac{5}{3}$

Moderato.

God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him present with his aid. Behold him present with his aid.

6 6 7 5 8 7 6 5 6 6 5 2 # 7 6 7

CHELTINGHAM. L. M.

Doct. Hayes.

Great God, whose uni - ver - sal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his pow'r, ex - alt his throne.

6 - 7 9 6 5 6 4 # 6 5 6 5 7 # 6 6 6 7

Soft

Thou, whom my soul ad - - mires a - - - bove All earth - - ly joys, all earth - ly love. Tell me, my

6 4 6 7 4 5 8 5 6 7 5 5 8 7 #

Detailed description: This block contains the first system of a musical score. It features four staves: two vocal staves (treble clef, key of D major, 3/2 time) and two organ staves (bass and treble clef, same key and time). The music is marked 'Soft'. The lyrics are 'Thou, whom my soul ad - - mires a - - - bove All earth - - ly joys, all earth - ly love. Tell me, my'. Below the organ staves, there are numerical figures: 6 4, 6 7 4 5, 8 5 6, 7 5, and 5 8 7 #.

Loud.

Shepherd, let me know, Where do thy sweet - - est pas - - tures grow? Where do thy sweetest pastures grow?

4 Organ. 6 5 4 8 4 6 5 4 3 6 5 4 6 5 7

Detailed description: This block contains the second system of the musical score. It continues with the same four-staff format. The music is marked 'Loud.'. The lyrics are 'Shepherd, let me know, Where do thy sweet - - est pas - - tures grow? Where do thy sweetest pastures grow?'. Below the organ staves, there are numerical figures: 4, Organ., 6 5 4 8 4, 6 5 4 3, 6 5 4, and 6 5 7.

He in full majesty appears, And like a robe his glory wears.

My soul thy great Creator praise, When, clothed in his celestial rays He in full majesty appears, And like a robe his glory wears.

He in, &c. And like a robe, &c. And like a robe, &c.

6 6 7 He in, &c. He in, &c. 6 And like a robe his glory wears. 6 5 5 7

WINCHESTER. L. M.

My God, accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the ev'ning sac - ri - fice.

6 5 5 6 # 5 6 7 6 6 # 6 6 # 5 7 8

PORTLAND. L. M.

27

Musical score for the first system of the hymn 'Portland, L. M.'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: 'Say live for --- ev --- er wond'rous King, Born to re --- deem and strong to save, Then'. Below the piano staves, there are fingerings: 6, 6, 6, 6, 6 —, 6, 6.

Musical score for the second system of the hymn 'Portland, L. M.'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: 'ask the mon - - ster where's his sting, And where's thy vict' - - ry, boast - - ed grave?'. Below the piano staves, there are fingerings: 6, 6, 6, 6, 6, 6, 6, 87.

First system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are: "O what a - - mazing joys they feel, While to their golden harps they sing, And sit on ev' - - - ry".

O what a - - mazing joys they feel, While to their golden harps they sing, And sit on ev' - - - ry

6 — 6 6 5 4 3 6 6 — 6 4 7 5 3 6 6 5 4

Second system of the musical score. It continues the four-staff format. The lyrics are: "heav'nly hill, And sit on ev' - - - ry heav'nly hill, And sing the triumphs of their King." The system ends with a double bar line.

heav'nly hill, And sit on ev' - - - ry heav'nly hill, And sing the triumphs of their King.

3 — 5 6 — 6 6 5 4 3 6 — 5 6 6 5 4 3

Sun, moon, and stars convey thy praise Round the whole earth, and nev - - er stand; So, when thy truth be-

6 7 5 6 3 6

gan its race, ----- It touch'd, it glanc'd on ev'ry land. It touch'd, it glanc'd on ev' - - ry land.

8 7 6 6 6 6 6 7 6 4 7

Awake, our souls, a - - way, our fears, Let ev'ry trembling tho't be gone, Let ev'ry trembling tho't be gone, Awake, and run the heav'nly

6 6 6 6 5 # 6 # 6 6 6 #

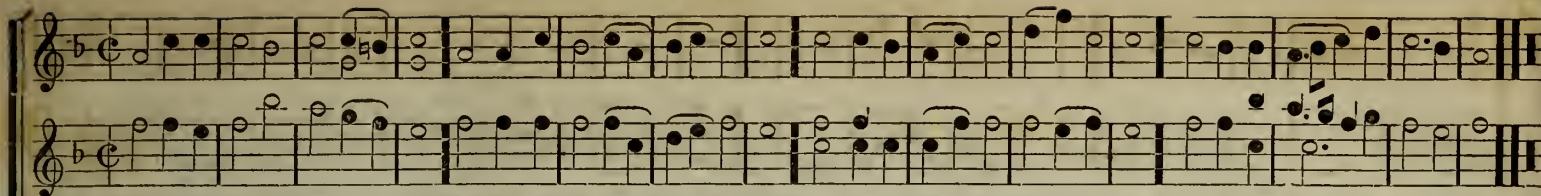
Pia. For.

Awake and run the heav'n - ly race, And put, &c.

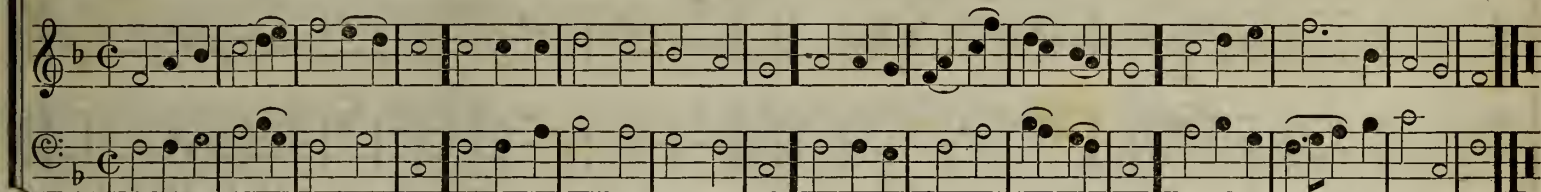
race, And put a cheer - - - ful courage on. And put a cheerful courage on.

And put a cheerful courage on.

6 7 6 5 6 7 6 7 6 7 4

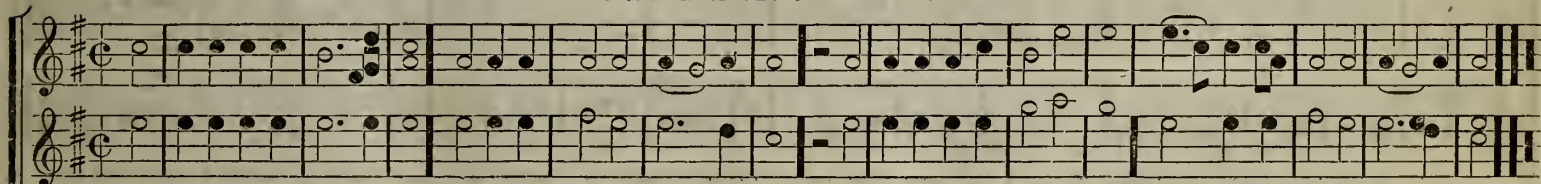


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

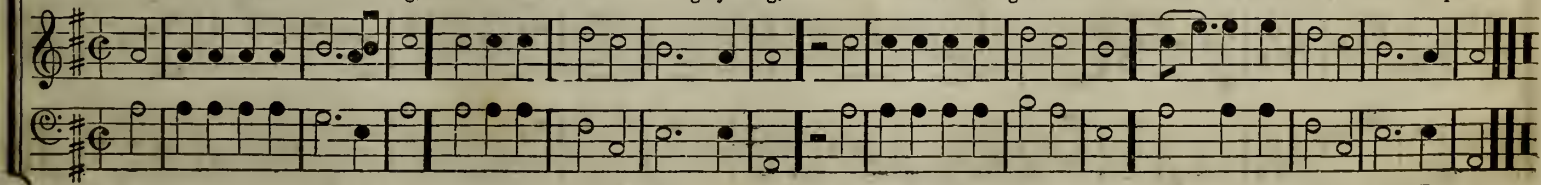


4 6 4 6 5 6 6 6 5 6 6 3 6 4 6 4 8 3 3 3 6 6 8 7

STERLING L. M.



O come loud anthems let us sing, Loud thanks to our al - - mighty King, For we our voices high should raise When our salvation's Rock we praise.



6 4 5 6 6 7 6 6 4 7

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

6 4 3 7 #6 6 #6 6 6 4 # 5 6 5 3 4 3 5 6 5 4 3 6 6 5 5 4 6 6 6 4 7

EFFINGHAM. L. M.

At anchor laid remote from home, Toiling, I cry, sweet spirit, come: Celestial breeze no longer stay, But swell my sails and speed my way.

6 4 3 6 5 - 6 4 3 - 4 3 6 5 4 3 6 4 2 6 6 4 3 6 6 7 6 6 5 6 6 4 7

Sing to the Lord who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

6 5 6 3 6 6 5

ROTHWELL. L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below.

5 6/4 7 8/5 6/4 6 6-6/4 6 6 6-6/4 6 6/4 6/7

When Is - rael, freed from Pharaoh's hand, Left the proud ty - - rant and his land, A - - cross the deep their

6 5 3 5 6 7 6 4 5 6 5 8 9 8 7 6 5 6 5 5 6

journey lay; The deep di - - vides to make them way: The mountains shook like trembling sheep, Like lambs lambs

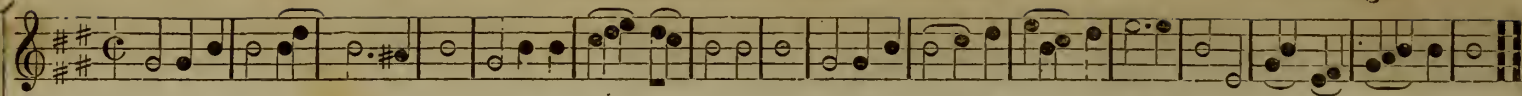
7 6 5 6 8 7 # 7 6 6 5 4 #

Bassoon.

lit - - - tle hills did leap ; Not Sinai on her base could stand, So con - scious of God's pow'r at hand.

TRURO. L. M.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - sanna to th' Eternal name, And all his boundless love proclaim.



MANCHESTER Continued.

37

join'd his praise ad - - vance, - - - With organs join'd his praise ad - - vance, - - With organs join'd his praise ad - vance.

With organs join'd, With, &c.

6 6 6 5 6 6 5 6 6 7

GREEN'S HUNDRETH. L. M.

Dr. Green.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, 'To show thy love by morning light, And talk of all thy truth at night.

5 6 5 6 6- 6 5 7

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Ten thousand angels fill'd the sky;

Those

6 6 6 6 6—7 Those heav'nly guards a -

Those heav'nly guards a - - round thee wait, Like chariots that at - tend thy state.

Those heav'nly guards a - round thee wait, Like cha - - - - - riots Those heav'nly

heav'nly guards a - - round thee wait, Like chariots that at - tend thy state, Like cha - - - - - riots, Like

round thee wait, Like chariots that at - tend thy state. Like chariots that at - - tend thy state. Those heav'nly guards a -

6 6 6

Like cha - riots, Like cha - riots, &c.

guards around thee wait, Like chariots that attend thy state. Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

cha - riots, Like chariots that at - - - tend thy state Like, &c.

round thee wait, Like chariots that at - tend thy state. Those heav'nly guards around thee wait, Like chariots, &c.

NINETY-SEVENTH PSALM. L. M.

Tuckey.

Darkness and clouds of awful shade His dazzling glory shroud in state; Justice and Truth his guards are made, And, fix'd by his pavillion, wait.

The King of saints, how fair his face. A - - - dorn'd with maj - - es - - ty and grace!

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, and the fourth staff is the basso continuo in bass clef. The lyrics are written below the vocal staves. The music is in common time (C) and features various note values including half notes, quarter notes, and eighth notes, with some rests indicated by dashes.

6

6

7

9

He comes with bless - ings from a - - - bove, And wins the na - - - tions to his love.

This system contains the next four staves of the musical score, continuing the vocal and basso continuo parts. The lyrics are written below the vocal staves. The music continues with similar notation and includes a key signature change to one sharp (F#) indicated by a sharp sign on the staff.

6 7
4

#

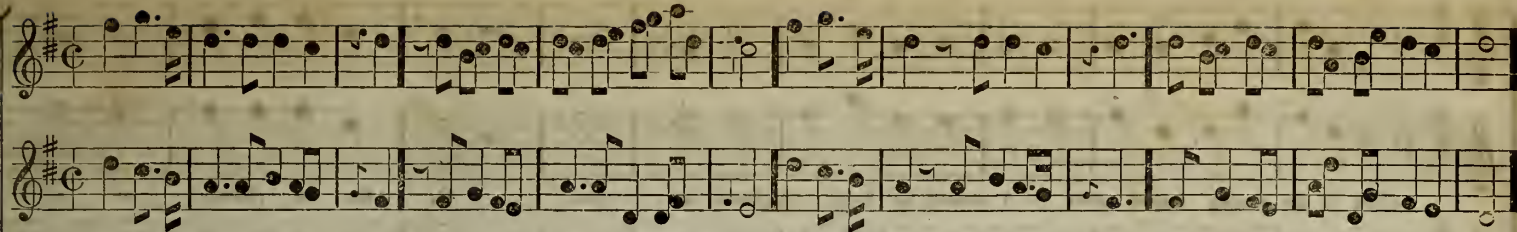
5
4 36 7
48 9
5 45 8
3 3

6

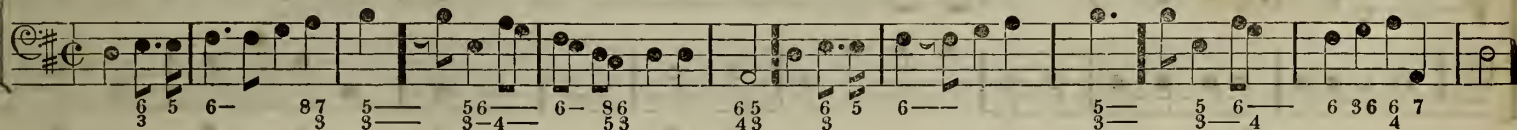
5 6
3

6

7

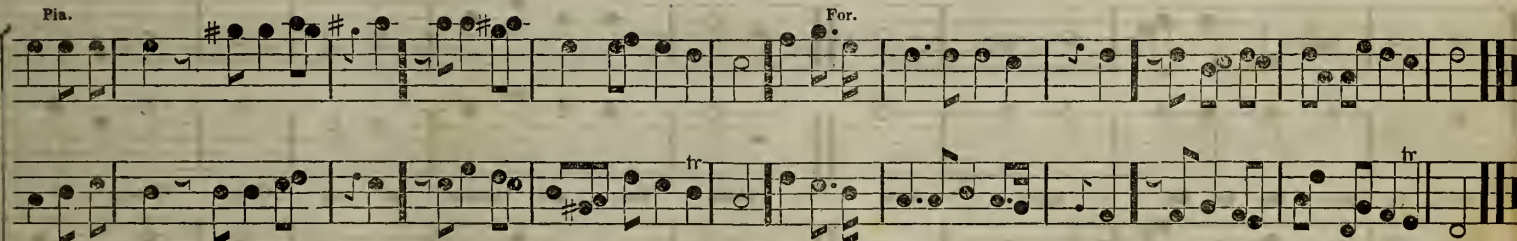


The spacious firmament on high, With all the blue e - thereal sky, And spangled heav'ns, a shining frame, Their great Orig - inal proclaim.



Pia.

For.



Th' unwearied sun, from day to day, Does his Cre - a - tor's pow'r display, And publish - es to ev'ry land The work of an Almighty hand.



Now to the shining realms above, I stretch my hands and glance my eyes. O, for the pinions of a

6 6 4 # 5 6 4 # #

Detailed description: This system contains the first four staves of the musical score. The first two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in treble clef with the same key signature. The fourth staff is a basso continuo line in bass clef with the same key signature. The lyrics are written below the third staff. Fingering numbers (6, 6, 4, #, 5, 6, 4, #, #) are placed below the fourth staff.

dove, To bear me to the upper skies— There from the bosom of my God, Oceans of

6 — 6 4 # 6 7

Detailed description: This system contains the next four staves of the musical score. The first two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in treble clef with the same key signature. The fourth staff is a basso continuo line in bass clef with the same key signature. The lyrics are written below the third staff. Fingering numbers (#, 6, —, 6, 4, #, 6, 7) are placed below the fourth staff. A double bar line is present at the end of the first measure of the second system.

endless pleasures roll, There would I fix my last abode, And drown the sorrows of my soul.

6— 6 6 6 7

MORNING STAR. L. M.

O. Holden.

We sing the bright and morning star, Jesus, the spring of light and love; See how its beams diffus'd from far, Conduct us to the realms above.

6 6 7
4 5 4 5

6 3— 6 6 5
4 3

Moderato.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

87 5 6 5 6 6 97 6 87 1 5 6

burns de - vour - ing fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

87 5#6 3 6 6 4 6 5 6 6 5 6 6 87 6 87

PILESGROVE. L. M.

45

Awake, my soul, to hymns of praise, To God the song of triumph raise ; Adorn'd with majes - ty di - vine, What pomp, what glory, Lord, are thine.

6 5 4 3 7 6 # 6 5 6 6 5 7 4

PARIS. L. M.

Billings.

Praise ye the Lord ; 'tis good to raise Our hearts and voices in his praise ; His nature and his works invite To make this duty our delight.

5 8 7 8 7 6 5 3 # 6 5 # 6 5 8 7 5

Pia.

Thou dost the raging sea control, And change the sur - - face of the deep ; Thou mak'st the sleeping billows roll,

For.

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

The musical score is written on four staves. The first two staves are for the vocal melody, and the last two are for the figured bass. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "Thou dost the raging sea control, And change the sur - - face of the deep ; Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep." The first system is marked "Pia." and the second system is marked "For.".

Figured bass notation (bottom of staves):

System 1: 7 8 6 4, 6 5 3 6 5, 6, 6 5 6 4 7, 6 5, 7 5 #, 7 5 #

System 2: #, 7 5 #, 8 7 #, 7 8 6 4, 6 5 3 6 5, 6, 6 5 6 4 7

A - - wake my soul, to hymns of praise, To God the song of tri - - umph raise: A - dorn'd with ma - jes-

6 6 6 # 6 6 6 5 7 6 6 #

6 6 6 6 6 6 5 7 6 6 #

ty di - - vine, What pomp, what glo - - ry, Lord, are thine! What pomp, what glo - - ry, Lord, are thine!

6 # 6 8 6 6 5 8 6 6 7

6 # 6 8 6 6 5 8 6 6 7

From all that dwell below the skies Let the Creator's name arise ; Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue. Let the Redeemer's name be

6 5 6

sung Thro,' &c. O come, loud anthems let us sing, Loud thanks to our Almighty King ; For we our voices high should raise, When our salvation's rock we praise.

6 6 7 4 3 6 6 4 6 6 7

NORFOLK. L. M.

49

Let the old heathen tune their song Of great Di - an - - a and of Jove; But the sweet theme that moves my tongue Is the Re -

6 6 4 9/5 6 5 6 — 5/38 6 — 3 6 5/5 — 3 —

deemer and his love. But the sweet theme that moves my tongue Is the Re - - deem - er and his love.

6 3 7 8/5 3 6 6 6 6 7

Thus saith the high and lofty One, "I sit upon my holy throne; My name is God, I dwell on high, dwell in my own e-

6 6 6 6 6 6 6

ter - ni - - ty; But I de - - - scend to worlds be - - low; On earth I have a mansion too; The

6 7 6 5
4 5 4 3

6 5 6 3 8 6 3 5 6

6 4

6 7 6 5
4 5 4 #

PETERSBURGH Continued.

51

humble spir - it, and con - - trite, Is an a - - bode of my delight, Is an a - - bode of my de - - light.

8 5 / 6 5 / 3 6 - 6 5 / 5 4 3 6 6 6 6 5 6 6 6 4 7

LUTON. L. M.

Burder.

With all my powers of heart and tongue, I'll praise my maker in my song: Angels shall hear the notes I raise, Ap - prove the song, and join the praise.

6 5 / 4 6 5 / 4 3 6 6 - 4 / 3 6 5 / 4 6 6 - 4 / 3 8 6 / 5 4 7

Fair - est of all the lights a --- bove, Thou sun, whose beams a -- dorn the spheres, And with un - wearied swiftness

6 5 7 6 5 6 6 5 6 6 4 43 43

And with un - wearied swiftness move, To form the cir - - - cle of our years. move, To form the circle of our years, To form the cir - - - - cle of our years.

8 7 6 7 6 8 6 4 8 6 8 7 6 8 8 5 6 5 8 4 6 4 5 6 5 6 6 6 4 7

Let the high heav'ns your songs in - - - vite, Those spacious fields of brill - - - iant light,

6 —

6 5 —

6

5 6 6 4 6

Where sun, and moon, and plan - - - ets roll, And stars that glow from pole to pole.

6

5

6 —
36 —
5 4
3 2

5 3

3 2

5

Now let us raise our cheer - - ful strains, And join the bliss - - ful choir a - bove; There our ex-

6 5 8 — 6 5 8 — 7 5 6 5 6 4

alt - - - ed Saviour reigns, And there they sing his wond'rous love, And there they sing his wond'rous love.

Pia. For.

6 — 4 6 5 7 5 6 6 4 7

The wond'ring world en - quires to know, Why I should love my Je - sus so; What are his charms, say they, a - bove The

6 8 7 6 5 6 5 4 3

Detailed description: This is the first system of a four-part musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves. At the end of the system, there are four sets of numbers: 6/4, 8/4, 7/4, and 6/5, which likely represent fingerings or breath marks.

ob - jects of a mortal love? What are his charms, say they, a - - bove The objects of a mor - tal love?

6 8 7 6 5 6 5 4 3

Detailed description: This is the second system of the musical score, continuing from the first. It also consists of four staves with the same instrumentation and key signature. The lyrics continue below the staves. At the end of the system, there are four sets of numbers: 6/4, 8/4, 7/4, and 6/5, which likely represent fingerings or breath marks.

Air. As, when the mis - ty mornings rise, The prospect round inspires a gloom, So, when the sun has gilt the skies, All

6 5 6 5 4 3 6 6 6 5 6 5 6 5 4 6 6

nature's works ap - pear in bloom. So, when the sun has gilt the skies, All nature's works ap - pear in bloom.

6 4 5 6 5 3 7 5 5 6 5 4 6 4 7 5 3 6 6 4 7

What e - qual honours shall we bring To thee, O Lord, our God, the Lamb, When all the notes that

an - - - gels sing Are far in - - ferior to thy name. Are far in - - ferior to thy name.

Fingerings and ornaments are indicated by numbers and symbols below the notes.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

The flocks which graze the mountain's brow, The corn which clothes the plains be - - - low,

7 7 6 6 6 54 36 #

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

To ev'ry heart new transport bring, And hills and vales, And hills and vales re - - joice and sing.

7 6 6 6 6 5 6 6 65 43

Ye nations of the earth, rejoice Be - - fore the Lord, your sov'reign King; Be - fore the Lord, your sov'reign King;

6 $\frac{98}{76} - \frac{7}{5}$ $\frac{54}{52}$ $\frac{5}{3}$ — $\sharp 6$ $\frac{8}{5} 6 3$ $\sharp 6$ $\frac{6}{4}$ \sharp

Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing. With all your tongues his glory sing.

6 7 6 4 6 — 6 6 4 7

For thee, O God, our con - stant praise, In Zi - on waits, thy cho - sen seat ;

6 4 3 6 6 6 7 6 4 5 6 4 5 6 4 3 6 5 4 3

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

6 4 3 6 5 6 7 6 5 4 3 6 6 5 6 7 5 6 6 5 7 3

Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one u - - nited voice, Resound his praise from shore to shore.

56 34 6[#]4 3 65 43 6 64 2 6 4 3 56 34 6 65 43 86 6 65

OSNABURGH. L. M.

Handel.

Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

4 64 3 4 6 3 5 6 5 6 5 6 4 3 6 4 7

Je - ho - vah reigns ; his throne is high, His robes are light and ma - - jes - - ty ; His glo - - ry

895 9 76 87 6 65 4

shines with beams so bright, No mortal can sus - - tain the sight. No mortal can sus - - tain the sight.

Mezzo F. For.

5 55 87 65 6 6 7

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "E - - - ter - nal Spirit, we con - - - fess, And sing the wonders of thy grace:". Below the fourth staff are the following figures: 5 6 / 3 4, 5 9 / 3 4, 6, 5 6 / 3 4, 7, 6 6 / 3 4, 6 5, 6 5 / 4 3.

E - - - ter - nal Spirit, we con - - - fess, And sing the wonders of thy grace:

5 6 / 3 4 5 9 / 3 4 6 5 6 / 3 4 7 6 6 / 3 4 6 5 6 5 / 4 3

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Thy pow'r con - - - veys our blessings down From God the Fa - - - ther, and the Son.". Below the fourth staff are the following figures: 6 / 5, 5 6 / 3 4, 8 7 / 5 4, 7 6 / 5 4, 6 / 4, 7.

Thy pow'r con - - - veys our blessings down From God the Fa - - - ther, and the Son.

6 / 5 5 6 / 3 4 8 7 / 5 4 7 6 / 5 4 6 / 4 7

Lord, when my thoughts with won - - der roll O'er the sharp sorrows of my soul, And read my Maker's broken laws, Re -

6
4
3

6 5
4 3

5 6

6
4
3

6 8 5
6 7

6 5
4 3

5

6 #
4

6 5
4

5 6

6 5
4 #

Loud.

pair'd and honour'd by the cross, And read my Maker's bro - ken laws, Repair'd and honour'd by the cross.

6

6 5
4 #

6 7

5 #

6
4

6

6

7

O come, loud anthems let us sing, Loud thanks to our Al - - - migh - - - ty King; For

6 5 6 6 5 4 3 6 #

we our voices high should raise, When our sal - - - va - tion's rock we praise.

6 .9 6 9 6 8 7 6 5 4 3 6 5 4 3 6 5 3 5 6 5 5

At thy command, our blessed Lord, Here we attend thy dying feast ; Thy blood, like wine, adorns thy board, And thy own

89 87 65 54 54 53 75

flesh feeds ev' - - ry guest. Our faith adores thy bleeding love, And trusts for life in one that died, We hope for

Pia. 6 67 64 6

For.

heav'nly crowns above, From a Re - deem - er crucified. Let the vain world pronounce its shame, And fling its scandals on the

6 5 6 6

4 3

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a vocal line with lyrics underneath. The second staff is a vocal line with a triplet of eighth notes. The third and fourth staves are piano accompaniment. The lyrics are: 'heav'nly crowns above, From a Re - deem - er crucified. Let the vain world pronounce its shame, And fling its scandals on the'. Below the piano part, there are fingerings: '6 5 4 3' and '6 6'.

cause; We come to boast our Saviour's name, And make our triumph in his cross. And make our triumph in his cross.

6 6 6 6 6 5

4 4 4 4 3

Detailed description: This block contains the second system of the musical score. It also consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with a triplet of eighth notes. The third and fourth staves are piano accompaniment. The lyrics are: 'cause; We come to boast our Saviour's name, And make our triumph in his cross. And make our triumph in his cross.' Below the piano part, there are fingerings: '6 6 6 6 6 5' and '4 4 4 4 3'.

Andante

This life's a dream, an empty show; But the bright world to which I go Hath joys substantial and sincere; When

6 7 6 #6 6 # 3 7 6 7 6-5
4 3 4-3

For.

shall I wake and find me there? When shall I wake and find me there? O glorious hour! O blest abode! I shall be near and like my God; And

6 — 6 4 3 6 5 6 6 6 5 6 6 # 6 — 5 6 #
4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

MOUNT VERNON Continued.

69

Grave.

flesh and sin no more control The sacred pleasures of the soul, The sacred pleasures of the soul. My flesh shall slumber in the ground,

6 5 7 6 6 5 4 2 6 6 6 4 5 6 7#6

Till the last trumpet sound,

Till the last trumpet's joyful sound, Then burst the bars with sweet surprise, And in my Saviour's image rise.

Till the last trumpet's joyful sound,

Till the last trumpet's joyful sound

5 5 6 6 6 6 5 4 3

MOUNT VERNON. Continued.

For Pia For

Then burst the bars with sweet surprise, And in my Saviour's image rise. And in my Saviour's im-age rise.

6 6 6 5 4 3

INVITATION. L. M.

Kimball.

Come, my be-loved, haste away, Cut short the hours of thy de-lay; Fly like a youthful hart or roe, Over the

6 6 6 6 7 6

Fly like a youthful hart ----- or
 hills where spices grow. Fly like a youthful hart or
 Fly like a youthful hart or roe, Over the hills where spices
 6 5 6 5 Fly like a youthful hart or roe, Over the hills where spi ----- ces .
 3 3 4 3 6 4 5 6 4 5 6 4 5 6 6 #

roe, O ----- ver the hills where spices grow, Over the hills ----- where spi - - - ces grow.
 grow, Fly like a youthful hart ----- or roe, O ----- ver the
 6 # O - - - ver the hills 6 6 6 7

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

Below the staves, there are figured bass notations: $\frac{7}{4} \frac{2}{2}$, $\frac{6}{4} 7$, $\#6$ —, and $\frac{6}{4} \#$.

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

While faith points upward to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.

Below the staves, there are figured bass notations: $\frac{7}{6}$, $\frac{6}{5} \frac{7}{5}$, $\frac{6}{4} \frac{5}{4} \frac{3}{3}$, $\frac{6}{4}$, $\frac{6}{4}$, 6 —, and $\frac{6}{4} 7$.

Andante.

How sweetly, a - long the gay mead, The daisies and cowslips are seen! The flocks, as they carelessly

6 6 7 4 6 5 6 4 6 4 b6

feed, Rejoice in the beau - ti - ful green. The flocks, as they si - lent - ly feed, Rejoice in the beau - ti - ful green.

6 6 6 10 6 4 5 4 7 5 5 6 6 7

His hand will smooth my rug - ged way, And lead me to the realms of day,

8 7 / 5 5 6 — 6 4 7 6 #6 6 4 #

To milder skies and brighter plains, Where ev - - er - - last - ing pleasure reigns.

3 4 6 5 6 6 5 / 4 3 3 4 / 2 8 7 5 6 6 / 4 8 7

Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll.

6 6/4 3 6#6 6 # 6/5 5/6 6/4 2 8/6 6/4 5/3

WINDHAM. L. M.

Read.

Slow

Broad is the road that leads to death, And thousands walk together there: But wisdom shows a narrow path, With here and there a traveller.

6 6/4 # # 6 # 5/4 6/5 # 6/5 6/4 6 6 6/4 #

Father of all, Omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or

to its lowest depths de - scend? Its highest point what eye can find, Or to its lowest depths descend?

FORMOSA. L. M.

B. Holt.

77

Broad is the road that leads to death, And thousands walk together there: But wisdom shows a narrow path, With here and there a traveller.

6/5 6/5 #6/4 6— 6— 5/3 #6/4 6 #6— 6/4 7/#

MORTALITY. L. M.

Slow.

Death, like an o - ver - flowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flow'r, Cut down and withered in an hour.

#6 6 #6 # # # #— 5 #6 #

It means thy praise, how -- ev -- er

Forgive the song that falls so low Beneath the grat-i-tude I owe; It means thy praise, how-

It means thy praise however poor;

It means thy praise, however poor; It means thy praise, how-

poor;

ever poor; An angel's song can do no more, It means thy praise, how -- ev -- er poor; An angel's song can do no more.

6 # 7 4 # 4 6 6 6 #

Thou, Lord, by strict - est search hast known My rising up and ly - - ing

6 6 # 6 56 76 4 5 6

down; My se - - - cret thoughts are known to thee, Known long be - - - fore con - - - ceiv'd by me.

6 # 4 # 6 4 # 6 #

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves: "In mem'ry of your dy - - - ing Friend, Do this, he said, till time shall end ;". Below the staves, there are numerical figures: 6 5 6 6 4 #, 6 5 6 6 4 #.

In mem'ry of your dy - - - ing Friend, Do this, he said, till time shall end ;

6 5 6 6 4 # 6 5 6 6 4 #

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves: "Meet at my ta - - - ble and re - - - cord The love of your de - - - part - - - ed Lord.". Below the staves, there are numerical figures: # 6 3 3 6 # 6 # 6 4 #.

Meet at my ta - - - ble and re - - - cord The love of your de - - - part - - - ed Lord.

6 3 3 6 # 6 # 6 4

Shall the vile race of flesh and blood Con - - - tend with their Cre - - - a - tor, God?

6 # # 5 6 5 #6 6

Shall mor - - tal worms pre - - - sume to be More ho - - - ly, wise, or just than he?

11 5 4 # 6 6 4 #

I send the joys of earth away; Away, ye tempters of the mind; False as the smooth deceitful sea, And empty as the whistling wind:

6- 6 6 — 4 5 6 7 # — 6 # 4 6 6 # —

Your streams were floating me along, Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en con-vey'd me there.

6 — 4 # # 6 — 5 6 # —

Man has a soul of vast de - - sires ; He burns with - - in with rest - - less fires ;

6# 6 6

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The lyrics are written between the staves. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "Man has a soul of vast de - - sires ; He burns with - - in with rest - - less fires ;". Below the staves, there are some markings: a sharp sign (#) under the first staff, a sharp sign (#) under the second staff, and a 6# 6 6 # sequence under the third staff.

Tost to and fro, his passions fly, From van - - - i - - - ty to van - - - i - - - ty.

6 # 6 87

Detailed description: This system contains the next two staves of the musical score. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The lyrics are written between the staves. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "Tost to and fro, his passions fly, From van - - - i - - - ty to van - - - i - - - ty.". Below the staves, there are some markings: a sharp sign (#) under the first staff, a 6 under the second staff, a sharp sign (#) under the third staff, a 6 under the fourth staff, and an 87 # sequence under the fifth staff.

Bright King of glo - - ry, dread - - ful God, Our spir - - its bow be - - - fore thy seat ;

6 5 6 6 # 6 5 6 #

To thee we lift a hum - - ble thought, And wor - - ship at thine aw - - - ful feet.

6 5 # 6 # 6 6 4 #

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the middle staff.

Shall man, O God of light and life, For - - ev - er moulder in the grave? Canst thou forget thy glorious work, Thy

Below the bottom staff, there are several figures: # 6, 6, 6 5 / 4 3, 6 #, 6, 6 7 / 4 5, and 8 7 / 6 5.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the middle staff.

promise and thy pow'r to save? Canst thou forget thy glorious work, thy prom - - ise and thy pow'r to save?

Below the bottom staff, there are several figures: 6 4, 7, ♮, #, # 6 —, 6 7 / 4 5, 6 4, and #.

Firm was my health, my day was bright, And I pre-sum'd 'twould ne'er be night;

6 7 / 4 5 8 7 / 6 5 5 / 4 # # #

Fondly I said with --- in my heart, Pleasure and peace --- shall ne'er de --- part.

6 # Pleasure and peace --- 8 / 5 # 7 8 5 7 6 / 5 4 #

Wait, O my soul, thy Maker's will; Tumultuous passions, all be still, Nor let a murm'ring thought arise; His ways are just, his counsels wise.

6 5 # # 6 # # 6 4 5 6 5 6 4 #

BABYLON. L. M.

W. Tansur's Coll.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked, plac'd on high, In pride and robes of honour shine.

6 # 6 # 7 6 6 5 5 4 3 2 5 4 6 # 5 4 6 #

He dies, He dies, the Friend of sin - - - ners dies! Lo, Salem's daughters

6 6

weep a - round; A sol - - - emn darkness veils the skies, A sud - den trem - - bling shakes the ground.

6 # 6 # 6 6 #

Here's love and grief be - yond de - gree ; The Lord of glory dies for mea : But, lo, what sudden joys we

see, Je - sus, the dead, re - - vives a - - gain. Je - sus, the dead, re - vives a - - - gain. Je - - sus, the dead, re - vives a - - - gain.

#6 65 #— 6 #— 6—5 # 6#6 65 #—

Shall the vile race of flesh and blood Con - - tend with their Cre - - - a - - - tor, God? Shall

— # — # — # 6

mor - - - tal worms pre - - - sume to be More ho - - ly, wise, or just than he?

6 — # — # — # 6-5 #

SEPULCHRE. L. M.

Leach.

91

Un - - - - veil thy bosom, faithful tomb, Take this new treas - - ure to thy trust.

6 # 6/5 # 4 3 6/4 6/4 5

And give these sacred rel - - ics room To slumber in the si - - lent dust,

6/4 # 5 6/5 5 6/3 5 6 # 6-# #

Great King of kings, e - - - ter - - nal God, Shall mor - - tal crea - - tures dare to

— 54 7

raise Their songs to thy su - - - preme a - - - - bode, And join with angels in thy praise?

— # 6 5 6 #6 6 6 6

Wherefore should man, frail child of clay, Who, from the cradle to the shroud,

6 # # 8 7 6 5 #

Lives but the insect of a day,— O why should mortal man be proud?

8 7 6 5 6 7 5 # # 8 7 6 5 #

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various notes, rests, and triplets. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a lower melody. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a third melody. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. Below the fourth staff are figured bass notations: 7 6 / 5 4, #, 6 / 5, #, 8 / 6 / 4, 6 5 / 4 #, and 6 / 4 #.

I want that grace that springs from thee, That quickens all things where it flows,

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various notes, rests, and triplets. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a lower melody. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a third melody. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. Below the fourth staff are figured bass notations: 8 / 7 6 / 5 4, 6, 6 / 4, and #.

And makes a wretched thorn like me Bloom as the myrtle or the rose.

When Je - - sus wept, fall - ing tear In mer - - cy flowed be - - yond all bound ;

6 6 # # — # 6-4

When Je - - sus groan'd, a trem - - bling fear Seiz'd all the guil - - ty world a - - round,

86 87 # — 6 6 5 3- 6 5 6 4 #

He sends the lab'ring con - science

The Lord hath eyes to give the blind ; The Lord supports the sinking mind ; He sends the lab'ring con - science

He sends the lab'ring conscience peace,

6 5 7 6 6 # 6 6 6

peace ; He helps the stranger in distress, The widow and the fatherless, And grants the pris' - ner sweet re - - lease.

6 6 5 6 1 2 1 2 1 2

God is our refuge in distress, A present help when dangers press; In him undaunted we'll confide, Though

7 3 6 — # 6 6 4 # #

Though earth were from her

Though earth were from her centre tost, And mountains in

Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

centre tost, And mountains in the o - - - cean lost, 7 6 — 6 5 2 # 6 7 # 9 6 6 #

13

Come, Ho - ly Ghost, Cre - - - a - - - tor, come, Inspire the souls of thine, Inspire the souls of thine,

6/5 9 5 6 8 9 8 5 7 4 6 6 5 3 6 4

Till ev' - - ry heart which thou hast mado Is fill'd with grace di - - vine. Is fill'd with grace di - - vine.

6 7 8 4 7 8 6 6 5 9 3 6 7

Now shall my inward joys a - - - rise, And burst in - - - to a song; Almighty love in-

5
3

87
65

65
43

6

8
6
4

spires my heart, - - - - And pleasure tunes my tongue. And pleasure tunes my tongue.

87
65

65
43

87
65

65
43

Come, let us join our cheer - ful songs, With - an - - gels round the throne, Ten thou - sand,

5 6 4 7 5 7 9 6 #6 7 6 5 4 6

thou - sand are their tongues, But all their joys are one. But all their joys are one.

7 # 4# 6 7 4 6 4

soft music hails the lovely

Hark, how the feather'd warblers sing, 'Tis nature's cheerful voice : 'Tis nature's cheerful voice : Soft

6 4 6 7 7 6 5 6 5 7 6 6 6 4 # 6 4 2

spring,

music hails the lovely spring, And woods and fields rejoice. Soft music hails the lovely spring, And woods and fields re - - - - - joice.

spring, - - - - -

6 3 3 6 3 3 5 3 #6 6 6 7

My God, my portion and my love, My everlasting all, I've none but thee in heaven above, Nor on this earthly ball.

6 5 6 5
4 3

6 5 #

6 5 7 5 7 # 6 #

6 — 7

M E A R. C. M.

Williams's Coll.

O, 'twas a joyful sound to hear Our tribes devoutly say, Up, Israel, to thy temple haste, And keep the festal day.

5 — 6

#

5 6

5

SPRIGHTLY. While shepherds watch'd their flocks by night, All seated on the ground, All seated on the ground, The

6 6 7 6 6— 6 5 4 3

Soft. Loud.

angel of the Lord came down, And glory shone a - - - round. And glory shone a - - - round.

6 # 9 8 6 5 7 6 4 3

Now shall my in - - - ward joys a - - rise, And burst in - - - to a

6
5

6

song; Al - - - migh - - - ty love in - - - spires my heart, And pleas - - - ure tunes my tongue.

3

6

3

6
46
5

43

To our Al - - mighty Maker, God, New honours be address'd ; His great sal - - vation shines abroad, And makes the nations blest.

6— 6 6 5 7 6— 6 6 6— 6 3 6 7 4 #

Joy to the world, the Lord is come, Let earth re - ceive her King ; Let ev'ry heart pre - pare him room, And heav'n and nature sing.

6 4 14 6 5 6 # 6— # 6 # # 7 # 5 6 6 9 10 6 7

While thee I seek, protecting Power, Be my vain wishes still'd, And may this consecrated hour With bet - - ter hopes be fill'd.

6 7
4

Pia. *For.*

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mer - - cy I adore.

6 7 5 6 7 57 65 43 6 4 6 7

I sing my Sa - - - viour's wondrous death; He tri - - - - umph'd when he fell; 'Tis

6 6 6 6 5 7 #

fin - - - - ish'd, said his dy - - - - ing breath, And shook the gates of hell.

6 # 7 6 6 5

SECOND TREBLE.

FIRST TREBLE.

Ho - san - - - na to the Prince of light, Who cloth'd him - - self in clay, Who burst the i - - ron gates of

6 — 6 6 6 5 4 3 6 — 6 7 5 6 5 4 3 6 5 6

tr

Pia.

FOR.

death, and tore the bars a - - way. Death is no more the king of dread, Since our Im - man - - uel

5 3 4 6 6 6 4 5 3 6 5 4 3

PENSANCE. Continued.

109

Plia. tr Repeat For.

rose ; He took the tyrant's sting a - - - way, And spoil'd our hell - - - ish foes.

6 5 4 3 4 2 6 7 6 5 4 3 6 6 4 5

IRISH. C. M.

Blest morning, whose young dawning rays Beheld the Son of God A - - rise triumphant from the grave, And leave his dark abode.

6 6 5 6 6 5 4 3 6 5 3 6 - 5 3 6 3 6 7 5 3 6 6 4 7

There is a land of pure de - - - light, Where saints im - - mor - - - tal reign ; In - - finite day ex-

6 6#6 6— 6— 6 6 5 4 3 6 6#6

cludes the night, and pleasures ban - - - ish pain, Sweet fields be - yond the swelling flood Stand dress'd in

56 6— 86 6 5 #

JORDAN. Continued.

111

Forte.

liv - ing green : So to the Jews old Canaan stood, While Jor - - - dan roll'd be - - - tween.

6 6 5 5 6 5 6 7/4 3 6 8 8 6 — 6 5/4 3

DAWN. C. M.

Holyoke.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more my voice, thy tribute pay To him that rules the skies.

6 # 6 4 # 7 4 2 6 4 6 5 4 2 6 5/7 6 4 3

O Thou, to whom all crea - - - tures bow With - - - in this earth - ly frame,

6 4 3 6 6-4 5-3

Thro' all the world how great art thou, How glo - - - rious is thy name !

6 5 7 4 2 6-4 3 6 6-4 5

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

Blest morning, whose young dawning rays Be - - held our rising God, That saw him triumph

Below the staves, there are numerical figures: 6, 6, 7/5, 5/3, 6/5, 4/3, 6, 8, 7/5, 6/4, 5/3, 8, 7/5, 6/4, 5/3.

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

o'er the dust, That saw him tri - - - - umph o'er the dust, And leave his last a - - bode.

Below the staves, there are numerical figures: 5/3, 7/5, 6/4, 5/3, 15, 6, 6 - 6 - 6, 6 - 7, 8/5, 6/5, 4/3, 6 - 7.

When God re - - veal'd his gracions name, And chang'd my mourn - - - ful state, My rapture seem'd a pleasing

6 6 6 6 7 5 89 89 87 65 65 6 4 6 4

dream, The grace ap - - - pear'd so great. The world be - held the glo - rious change, And did thy hand con - fess; My

6 4 6 4 7 87 65 65 6 6 4

Loud.

tongue broke out in unknown strains, And sung sur - - prising grace. My tongue broke out in unknown strains, And sung sur - - prising grace.

6/4 6/4 6/5 3 6/7 4 6/4 6/4 2 8/7 6/5 7/4

ADDISON. C. M.

Holden.

Pia. *For.* *Pia.* *For.*

See Israel's gentle Shepherd stand, With all-engaging charms; Hark, how he calls the tender lambs, And folds them in his arms. And folds them in his arms.

6/4 6-6/5 4/3 4/3 6/5 4/3 6 6/4 7

My soul with long ex - - - pect - - - ance faints To see thy saving grace ; Yet still on

6 6 4 6 5 3

thy un - - - er - - - ring word, My con - fi - dence I place. My confi - - dence I place.

My con - fi - - - dence I place.

My con - fi - - - dence I place.

6 4 6 6 4 7

Would you be - - hold the works of God, His wonders in the world abroad, Go with the

6 6 4 7 6 5 4# 6 b7 5

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The lyrics are written below the staves. The first staff has a whole rest in the first measure, followed by eighth and quarter notes. The second staff has a whole rest in the first measure, followed by quarter and eighth notes. The system ends with a double bar line.

Pia. mari - ner, and trace The unknown re - - gions of the seas. *For.* The unknown re - - gions of the seas.

6 4 # 6 6 6 5 6 4 7

Detailed description: This system contains the next two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The lyrics are written below the staves. The first staff has a whole rest in the first measure, followed by quarter and eighth notes. The second staff has a whole rest in the first measure, followed by quarter and eighth notes. The system ends with a double bar line.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone a - round.

6 6 6 5 6 6 — # 6 6 — 6 5

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad tidings of great

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad tidings of great

6 6 5 6 6 6 # 6 6

Fear not, said he for migh - - - ty dread Had seiz'd their trou - - - - - bled

joy I bring To you and all man - - - kind. Glad tidings of great joy I bring To you and all man - - kind.

tidings of great joy I bring To you and all man - - kind. To you and all - - - - - man - - kind.

joy I bring To you and all man - - - kind. Glad tidings of great joy I bring To you and all man - - kind.

5 6 56

98 6 7

NEWTON. C. M.

T. Jackson.

In ev'ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find de - - light in praise, Or seek relief in prayer.

6 — 5

65
43

5 4 6 4

6 —

6

65
43

6

What shall I render to my God For all his kind - ness shown? My feet shall visit

6 5 6 5 6 6

My feet shall visit thine abode, My song address thy throne. My song

thine a - - - - - bode, - - - - - My feet shall visit thine abode, My song ad - - dress thy throne.

My feet shall visit thine abode,

16 6 6 6 6 7

Great is the Lord our souls a - dore; We wonder while we praise: Thy pow'r what creature can explore, Or equal honours raise?

Thy name shall dwell upon my tongue, While suns shall set and rise, And tune my everlasting song, In realms beyond the skies.

Soon shall the glo - rious morn - ing come, When all thy saints shall rise, And, cloth'd in

6—4 7 6 6 6 5 5 6 4 Organ. 8 7 6 5 4

their im - - - mor - tal bloom, At - - - tend thee to the skies. At - - - tend thee to the skies.

6 5 4 3 6 4 8 7 6 5 6 — 5 4 — 3 Voice. 6 — 4 9 9 5 4 6 6 — 4 6 — 4 7

Air.

He shed soft slumbers on mine eyes, In spite of all my foes: I woke and wonder'd at the

8 7 8 7 6 8 7

Detailed description: This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a melodic line and includes a trill marked 'Air.'. The middle staff is a vocal line with lyrics. The bottom staff is a bass line with figured bass notation. The lyrics are: 'He shed soft slumbers on mine eyes, In spite of all my foes: I woke and wonder'd at the'.

grace That guarded my repose. I woke and wonder'd at the grace That guard - - - ed my repose.

6 5 6 7 6 6 3 4 6 5

Detailed description: This system contains the next three staves of the musical score. The top staff continues the melody. The middle staff continues the vocal line with lyrics. The bottom staff continues the bass line with figured bass notation. The lyrics are: 'grace That guarded my repose. I woke and wonder'd at the grace That guard - - - ed my repose.'.

Pia.

Why should the children of a King Go mourning all their days? Great Comforter, descend and bring Some

6 8 4 6 6 5 6 6 5

For.

tokens of thy grace. Great Comforter, descend and bring Some to - - - - - kens of thy grace.

6 4 6 6 5 5

All glory be to God on high, And to the earth be peace ; Good will henceforth from heav'n to men, Begin and never cease.

6 6 6 7 # 6 6 # 6 — 6 7

WINTER. C. M.

Reed.

His hoary frost his fleecy snow, Descend and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound.

6 6 — 6 6 6 — 6 96 — 7

Let all the heathen wri - - - ters join To form one perfect book : Great

6 — 5 43 4 6 6 5 4 3 6

This system contains the first four staves of the musical score. The first staff is in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is in treble clef with a key signature of one flat and a 3/2 time signature. The third staff is in treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The bottom of the system features a series of numbers: 6 — 5 43 4 6 6 5 4 3 6.

God, if once compar'd with thine, How mean their writings look ! How mean their writings look !

6 4 6 # 6 6 4 7

This system contains the next four staves of the musical score. The first staff is in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is in treble clef with a key signature of one flat and a 3/2 time signature. The third staff is in treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The bottom of the system features a series of numbers: 6 4 6 # 6 6 4 7.

O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy ma-jestic sway.

6 6 7 ♯ 6/35 ♯ 6 5 6 4 5

SYDENHAM. C. M.

I. Smith.

In God's own house pronounce his praise; His grace he there reveals: To heav'n your joy and wonder raise, For there his glory dwells.

6/5 6 ♯6 3 6 6 4 7

A cordial for our fears.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.

6 7 5 7 6 56 6 5

CALCUTTA. C. M.

Swan.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, 'To call them to his arms.

17 6 5 6 5 # 5— 54 56 34 6 5 3

If angels sung a Saviour's birth, If angels sung a
 If angels sung a Sa - - - viour's Sa - - - viour's birth
 If angels sung a Sa - - viour's birth, If angels sung a

6—5— 6— 6 6 5
 4 3

We well may imi - - - tate
 On that auspicious morn, We well may imi - tate their mirth, We well may imi - - - - - tate their mirth.
 We well may imi - - tate their mirth, We well may imi - - - tate

6 4# 6 6— 6 5#

MILFORD. Continued.

131

Now he again is born, Now he again is born, Now he again is born, Now he again, Now he a --- gain is born. Now he again is born.

6— 6— 5—

ROCHESTER. C. M.

A. Williams.

God, my Supporter, and my Hope, My Help for - ev - er near, Thine arm of mercy held me up, When sinking in despair.

5 6 5 5 # 6— 6 7 6 8 7

Now shall my head be lift - - ed high, Above my foes around, And songs of joy and victory With-

6 5 8 7 # 6 7

in thy temple sound. Within thy temple sound. Within, &c.

Within thy temple sound.

6 6 6 4

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state,

6 6 6 # My rapture seem'd a

My rapture seem'd a pleasing dream, The grace appear'd so great.

My rapture seem'd a pleasing dream, The grace appear'd 'so great.

My rapture seem'd a pleasing dream, The grace appear'd so great. -----

pleasing dream, The grace appear'd so great. ----- My rapture seem'd a pleasing dream,

COLCHESTER. C. M.

Jesus, our God, ascends on high; His heav'nly guards around At - tend him rising through the sky, With trumpet's joyful sound.

6 3 $\frac{4}{3}$ #6 6 6 $\frac{6}{4}$ $\frac{4}{3}$ 6 $\frac{4}{3}$ # 6- 6- $\frac{4}{3}$ $\frac{5}{3}$

ARLINGTON. C. M.

Dr. Arne.

Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

6 5 6 $\frac{3}{5}$ 6 $\frac{5}{4}$ $\frac{3}{4}$ 6 $\frac{4}{3}$ 6- 7 6- $\frac{4}{7}$

While shepherds watch'd their flocks by night, All seated on the ground, The an - gel of the Lord came down, And glory shone around.

6 6 6 6 5 # 6# 6- 6 4 5 6 4 6 6 4 6- 7

BARBY. C. M.

W. Tansur.

Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immor - - tal prime, And bloom to fade no more.

6 5 6- 4 5 6 6 7 5

PETERBOROUGH. C. M.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him that rules the skies.

56 6 6— 7

WINDSOR. C. M.

G. Kirby.

That awful day will surely come ; Th' appointed hour makes haste, When I must stand be - - fore my Judge, And pass the solemn test.

6 5 5 # #

Now let our droop - - - ing hearts re - - - vive, And ev' - - - ry tear be dry.

6 7 # 8 6 — 5

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

18 57 6 5 4 # 6 — 6 6 4 #

Change me, O God, my flesh shall be An in - stru - - ment of song to thee, And thou the notes inspire ; My tongue shall

6

keep the heav'nly chime, My cheerful pulse shall beat the time, And sweet va - - ri - e - - ty of sound Shall in thy praise conspire.

#

Thy words the raging winds con - - - trol, And rule the boist'rous deep ; Thou

6 — 6 # — 6 5 6 #

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves. Below the bottom staff, there are numerical figures: 6 —, 6, # —, 6, 5, 6, and #.

mak'st the sleeping billows roll, The roll - - - - ing billows sleep. The roll - - - ing billows sleep.

6 4 6 6 # 5 #

Detailed description: This block contains the second system of the musical score. It also consists of four staves in the same key signature and time signature as the first system. The lyrics continue. The bottom staff includes numerical figures: 6, 4, 6, 6, #, 5, and #. The system concludes with first and second endings, indicated by '1' and '2' above the final notes.

God is a Spir - - - it, just and wise ; He sees our in - - - most mind :

87
65

6

Detailed description: This is the first system of a musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written across the staves with various note values and rests. The lyrics are printed below the staves. At the end of the system, there are numerical figures: 87, 65, and 6, along with a small '4' symbol.

In vain to Heav'n we raise our cries, And leave our souls be - - - hind.

6 5

6 6 5 4

Detailed description: This is the second system of the musical score. It also consists of four staves, with the same key signature and time signature as the first system. The melody continues across the staves. The lyrics are printed below the staves. At the end of the system, there are numerical figures: 6 5, 6 6 5 4, and a small '4' symbol.

Death may dis - - solve my bo - dy now, And bear my spir - - it home ; Why do my

6 # 6 4 # 6 5 4

min - - utes move so slow, Nor my sal - - va - - tion come ? Nor my sal - - va - - tion come ?

6 6 5 4 # 6 6 4 # 5 6 4

Andante.

How short and hasty is our life! How vast our souls' affairs! Yet senseless mortals vainly strive To lavish out their years.

5 5 6 6—5 6 5

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song We pass our lives away. We pass our lives away.

6— 6— 6 4 6 5 5 6 6 6 5 6 5 4 5

LEBANON. C. M.

Billings.

143

Lord, what is man, poor, feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

6 5 6 # 5 # 6 5 # 5 4

PLYMOUTH. C. M.

W. Tansur.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights.

6 # 5 6 4 # # # # #

Hark! from the tombs, a mournful sound, My ears attend the cry; Ye living men, come view the ground Where you must shortly lie.

6 #₄ 6 # # 6 5 # # 6 # 6 # # 6 5

ISLE OF WIGHT. C. M.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call us to his arms.

6—4 5 # 8 7 # 5 6 #

To heav'n I lift my wait - - ing eyes : There all my hopes are laid ;

#

The Lord that built the earth and skies Is my per - - - pet - - - - - nal aid.

19 6/5 # 5 6/4

Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow

6 — # #6 6 6 # 7 6

From both my stream - - - ing eyes. 'Twas for my sins my dear - - - est Lord Hung on the cursed tree.

6 — 4 # 6 # —

And groan'd - - - a - - way a dy - - ing life For thee, my soul, for thee.

For thee, my soul, for thee.

For thee, my soul, for thee.

6 # 6 6 4

POLAND. C. M.

Swan.

God of my life look gent - - ly down, Behold the pains I feel: But I am dumb be - - fore thy throne, Nor dare dispute thy will.

6 565 # 65 6 6 6# 76 65 65 4#

ELMINA. C. M.

Allegretto.

What glorious tidings do I hear From my Redeemer's tongue ! I can no longer silence bear ; I'll

6 4 6 5 6 5 6 4

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style. Below the lyrics, there are numerical figures: 6 4, 6 5, 6 5, and 6 4, which likely represent fingerings or a simplified harmonic structure.

burst in - to a song : The blind receive their sight with joy ; The lame can walk abroad ; The dumb their loosened tongues employ ; The

6 4 6 6 6

Detailed description: This block contains the second system of the musical score. It continues the four-staff format from the first system. The lyrics are split across the staves. Below the lyrics, there are numerical figures: 6 4, 6, 6, and 6, which likely represent fingerings or a simplified harmonic structure.

deaf can hear the word. The dead are rais'd to life anew By ren - o - vating grace ; The glorious gospel's preach'd to you, The

4 7 4 6 6 6 5 6 5 4 6

This system contains four staves of music. The first staff is the vocal line, followed by three staves of piano accompaniment. The lyrics are written below the first staff. Fingering numbers are placed below the piano staves.

poor of Adam's race. O wond'rous type of things divine, When Christ displays his love, To raise from woe the sinking mind, To reign in realms above !

6 6 4 6 4 7 5

This system contains four staves of music. The first staff is the vocal line, followed by three staves of piano accompaniment. The lyrics are written below the first staff. Fingering numbers are placed below the piano staves.

When pain and anguish seize me, Lord, All my sup - port is from thy word ; My soul dissolves in heavi - - ness, Uphold me with thy

6 6 4 # 6 5 #

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with several whole and half notes, some with accidentals (sharps and naturals). The middle staff is a vocal line with lyrics underneath. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Below the bottom staff, there are numerical figures (6, 6, 4, #, 6, 5, #) which likely represent a figured bass or a specific harmonic progression.

strength'ning grace. My soul dissolves in heaviness, Uphold me with thy strength'ning grace. Uphold me with thy strength'ning grace.

4 6 6 6 5 6 4 6 7 #

Detailed description: This block contains the second system of the musical score. It continues the three-staff format from the first system. The top staff continues the instrumental melody. The middle staff contains the lyrics: "strength'ning grace. My soul dissolves in heaviness, Uphold me with thy strength'ning grace. Uphold me with thy strength'ning grace." The bottom staff continues the harmonic accompaniment. Below the bottom staff, there are numerical figures (4, 6, 6, 6, 5, 6, 4, 6, 7, #) representing the figured bass.

The praises of my God shall
Through all the changing scenes of life, In trouble and in joy, The praises of my
The praises of my God shall still, The

6— 6 # 6 6 5

The praises of my God shall still, - - - - - The
still, The praises of my God shall still My heart, My heart
God, The praises of my God shall still My heart - - - - - and tongue employ, My heart and tongue em - - - - - ploy.
praises of my God shall still My heart - - - - -

4# 7 6 5—
3—

How long, dear Saviour, O how long Shall this bright hour de - - lay? Fly Fly swifter round the wheel of time, Fly

6 6 # 6

Fly swifter round the wheel of time, swifter round the wheel of time, And bring the welcome day. wheel of time, And bring the welcome day. swifter round, the wheel of time.

6 8 6 6 5 3

My God, what silken cords are thine ! How soft, and yet how strong ! Whilst pow'r and truth, and grace combine To draw our souls a - - - long.

6 6 6 7 6 6 — 6 5
4 4 4 4 4 4 4 4

When crush'd beneath the heavy yoke Of folly and of sin, Thy hand our iron bondage broke, Our grateful hearts to win.

20 6 6 6 7 6 6 — 5
4 4 4 4 4 4 4 4

Through all the world his

Come, saints, adore Je - - - ho - - vah's name, Your loud hosannas raise ; Through all the world his works pro-

Through all the world his works pro - - - claim, Through

works proclaim, Through all the world,

claim, Through all the world his works pro - - - claim,

all the world his works pro - - - claim,

And sound his glorious

HILLSBOROUGH. Continued.

155

sound his glorious praise, ----- And sound -----

And sound his glorious praise, ----- his glo ----- rious praise.

And sound his glorious praise, And sound ----- his praise,

6 6 7 4 5 7

LUZERNE. C. M.

Original. O. H.

Hark, the glad sound, the Saviour comes, The Saviour promis'd long : Let ev'ry heart prepare a throne, And ev'ry voice a song. And ev'ry voice a song.

6 6 7 4 5 7

On thee, each morning, O my God, My waking thoughts attend, In whom are founded all my thoughts, In whom my wishes end.

7 5#6 6 6 4 5 6 5 5 5

DOVER. S. M.

Blest is the Lord our God, And let his praise be great. He makes the church his blest a - - bode, His most de - - lightful seat.

6 4 5 6 4 5 6 6 5 6 5 4 3 6 — 6 4 7

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is also in treble clef with a common time signature, marked with 'Atr.' above the first measure. The bottom staff is in bass clef with a common time signature. The lyrics are written below the middle staff. The bottom staff includes fingerings: 6, 6, 8 6, 6 5, 4#, 6, 6, 6.

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - - hovah is the sov' - - reign God, The u - - ni - versal King.

The chorus section of the musical score consists of three staves. The top staff is in treble clef with a common time signature, marked with 'Pia.' above the first measure. The middle staff is also in treble clef with a common time signature, marked with 'Pia.' above the first measure. The bottom staff is in bass clef with a common time signature, marked with 'Pia.' above the first measure. The lyrics are written below the middle staff. The bottom staff includes fingerings: 6, 6, 4, 5, 3.

CHORUS.

Pia. For. Pia. For. Allegro. Adagio.

Praise ye the Lord, Halle - - lujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

How beautiful are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, And words of peace reveal ! Who bring salvation on their tongues, And

words of peace reveal ! How charming, charming, is their voice ! How sweet the tidings are !

Zion, behold thy Saviour

Zion, behold thy Saviour King, He reigns and

Be-----hold the morn-----ing sun Be-----gins his glo-----rious way,

6 $\frac{4}{3}$ 6—4 7 6 4 # 6 #

His beams through all the na-----tions run, And life and light con-----vey.

6 6 #6 6 6 $\frac{5}{4}$ 3 6 6 $\frac{6}{4}$ 5

Be - - - hold, with awful pomp The Judge pre - - - pares to come ; Th'archan - - - gel

6 4 5 6 6 7 6 7

sounds the dread - - - ful trump, And wakes the gen'ral doom. And wakes the gen'ral doom.

21 6 7 6 6 5 4 3 5 6 6 6 — 5

Let ev'ry creature join, To praise th'e - - ter - - - - - nal God ; Ye heav'nly hosts, the

Ye heav'nly hosts, the song begin, Ye

Ye heav'nly hosts, the song - - - - - be - - gin, 6

6 5 6 7 4 #

heav'nly hosts, the song begin,

song be - - gin, And sound his name a - - broad. Thou sun with golden beams, And moon with pa - - ler

heav'nly hosts, the song be - - gin,

6

NEWBERG. Continued.

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rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise. Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

7 7 5 6 5
3

SHIRLAND. S. M.

Stanley.

Second Treble.

He leads me to the place Where heav'nly pasture grows; Where living waters gently pass, And full sal - vation flows.

85 65 6 65 43 34 6 — 6 7
4

LORD'S DAY. S. M.

Vivace.

Let us rejoice, and sing, and

This is the glorious day That our Re -- deemer made ; Let us re -- joice, and sing, and

6 5 4 3 6 5 4 3 # Let us re - - - - - joice,

Detailed description: The first system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a repeat sign and a 2/4 time signature change. The middle staff is also in treble clef with the same key signature and time signature, containing a second melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with figured bass notation (6 5 4 3, 6 5 4 3, #) and a repeat sign. The lyrics are placed below the staves.

Mod. *Pia.*

pray, Let all the church be glad. Ho - san - na to the King Of David's royal blood: Bless him, ye

6 6 5 4 3 6 6 5 4 3 6 5 4 3

Detailed description: The second system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a repeat sign and a 2/4 time signature change. The middle staff is also in treble clef with the same key signature and time signature, containing a second melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with figured bass notation (6, 6 6 5 4 3, 6, 6, 5 4 3) and a repeat sign. The lyrics are placed below the staves.

LORD'S DAY. Continued.

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For.

saints; he comes to bring Sal - va - tion from your God. Bless him, ye saints; he comes to bring Sal - - va - tion from your God.

7 6 6 # 6 4 5 4 3

St. SIMON'S. S. M.

T. Williams.

Where shall the man be found, That fears t'offend his God; That loves the gospel's joy - - ful sound, And trembles at his word.

8 9 6 6 5 6 5 6 # 5 6 5 5 6 7 6 8 9 6 5 8 6 7

Let diff'ring nations join To cel - e - brate thy fame, And all the world, O Lord, combine To praise thy glorious name.

6 6 6 4 # 6 5 # 6 4 5 3 And

And all the world, O Lord, com - - - bine, And all the world, O Lord, combine To praise, To praise thy glorious name.

6 6 6 4 # 6 5 # 6 4 5 3 And

Whose

My soul, re -- peat his praise Whose mercies are so great ; Whose anger is so

Whose anger is so slow to rise, So

56 56

anger is so slow to rise,

slow to rise, Whose anger is so slow to rise, So rea - - - dy to a - - bate.

ready to a - - bate. Whose anger is so slow to rise,

7 6 6 6 5

Come, sound his praise a - - broad, And hymns of glo - - ry sing: Je - - - ho - - - - vah

3 5 4 3 7 6 4 # 6 6

is the sov' - - - reign God, The u - - - - - ni - - - - - ver - - - - - sal King. The u - - - - - ni - - - - - ver - sal King.

6 5 6 5 6 6 4 # 6 6 7

The Lord my Shepherd is; I shall be well sup - plied: Since life is mine, and I am his, What

6 5 6 4 5 6

What can I want be - side? What can I want be - side? Since he is mine, and I am his, What can I want be - side?

can I want be - side? What can I want be - side? side? - - - - - and I am his, What can I want be - side?

22 6 6 5 36 6 6 5 4 3

all our blessings flow? --- Thus to abuse e---ternal love, Whence all our bless---ings flow?

to abuse e---ternal love, Whence all our blessings flow? Thus to abuse e---ternal love, Whence all our blessings flow?

flow? --- Thus to abuse e---ternal love, Whence all, Whence all our bless---ings flow?

-- our blessings flow? Whence all, all, all, 6 5/3

CONQUEST. S. M.

Original. O. H.

But here's our point of rest, Though hard the bat---tle seem; Our Captain stood the fie---ry test, And we shall stand through him.

Figured bass notation: 6/5, 5/24, 7, 6/4, 6, 6, 4/3, 6, 6, 6/4, 5

Shall Wis - - dom cry a - - loud, And not her voice be heard? The voice of God's e-

ter - - - - nal Son, De - - - - serves it no re - - - - gard? The voice of God's e-

5 # 6 # The voice of God's e - - - - ternal Son, De-

voice of God's e - ter - nal Son, De - serves it no re - - - - gard? The voice of God's e - - - ternal Son, De - serves it no re -

The voice of God's e - - - ternal Son, De - - serves it no re - - gard? Deserves it no re - - gard? Deserves it no re -

ternal Son, De - serves it no re - - - - - gard? Shall Wis - dom cry aloud, And not her speech be heard? And

serves it no re - - gard? Deserves it no re - - - - gard? The voice of God's e - - - ternal Son, Deserves it no re - - - - gard? De -

gard? - - - - The voice of God's e - - - ter - nal Son, De - - - serves it no re - - - - gard? 1 2

gard? - - - - - The voice of God's e - - - ter - - - - - nal Son, De - - serves it no re - - - - - gard? 1 2

not her speech be heard? 1 2

serves it no re - - - - gard? 1 2

My Sa - - viour, and my King, Thy beau - - ties are di - - - vine; Thy lips with

6 6 5 6

Detailed description: This system contains the first four staves of the musical score. The first staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. The bottom of the system shows the first four measures of the bass line with the numbers 6, 6, 5, and 6.

blessings o - - - ver - - - flow, And ev' - ry grace is thine. And ev' - - - ry grace is thine.

6 7 5 6 5 4 7 9 8 4 3 6 4 5 3

Detailed description: This system contains the next four staves of the musical score. The first staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. The bottom of the system shows the next four measures of the bass line with the numbers 6, 7, 5, 6, 5, 4, 7, 9, 8, 4, 3, 6, 4, 5, and 3.

A - - wake, my soul, a - - wake, A - - - wake, look up, and view The glo - - rious

6 87 6 87 #

sun, who has be - - - - - gun His dai - - - - - ly task a - - - - - new,

6 4 6 65 5

My sor - - - - rows like a flood Im - - - pa - tient of re - - - straint, In-

6 — 6 4 # 6 7 # 4 2 # In - - - to thy bosom

In - - to thy bosom, O my God,

In - - to thy bosom, O, In - to thy bosom, O my God, Pour out a long complaint.

to thy bosom, O, In - - - to thy bosom, O my God,

60 my God, 6 5 7 # 6 5 7 #

And must this body die, This mortal frame de - cay? And must these active limbs of mine Lie mould'ring in the clay?

And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?

And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?

And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?

must these active limbs of mine Lie mould'ring in the clay? ----- And must these active limbs of mine Lie mould'ring in the clay?

23 6 6 7 #

When, overwhelm'd with grief, My heart with - in me dies, Helpless and far from all relief To heav'n I lift my eyes.

6 5# 6 6

O lead me to the Rock, That's high a - - bove my head; And make the cov - - ert of

#4 # 6 7 6 5 4

MIDDLETON. Continued.

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thy wings My shel - - ter and my shade, My shel - - - - - ter and my shade.

6 5 4# 6 6 7 7 # 6 6# 6# 4#

HUMILIATION. S. M.

Mann.

From lowest depths of woe, To God I sent my cry; Lord, hear my sup - - - pli - - - ca - ting voice, And gracious - ly reply.

6 6 - # 6 6 6 7 6 6 5

Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trifle 'tis, That scarce de-serves the name!

6 4 # # 5 6 4 # # 6 6 # 6 4 # 4 3 6 5 6 7 4 6 #

JIRON. S. M.

B. Holt.

When man grows bold in sin, My heart within me cries, He hath no faith of God within, Nor fear before his eyes.

6 5 # — 6 5 6 — 4 # # 6 # — 5 6 4

Ye that de - - light to serve the Lord, The honors of his name re - - cord; His sacred name for - - ev - er bless;

6 # 6 5

Where'er the circling sun dis - - plays His ri - - sing beams or setting rays, Let land and seas his pow'r con - - fess.

6 6 6 5 6 — 6 6 5

The Lord my pasture shall pre - - pare And feed me with a shep - herd's care ; His presence shall my wants supply, And

6 6 6 5 6 6 6 5 6 6 6

4 3 4 5 4 3

guard me with a watchful eye : My noonday walks he shall attend, And all my midnight hours defend. And all my midnight, &c.

My noonday walks he shall attend,

6 6 6 5 6 6 6 5 6 6 6

4 3 4 5 4 3

My noonday walks he shall attend, 5 6 6 5 6 6 6

6 6 4 3

CLARIONETT.

VIOLIN.

BASS.

This musical score is for three instruments: Clarinet, Violin, and Bass. It is titled "ACCOMPANIMENTS TO THE TUNE OF HAYDN." and is page 183 of a collection. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The music is in 2/4 time. The Clarinet part is the top staff, the Violin part is the middle staff, and the Bass part is the bottom staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into measures by vertical bar lines. The music concludes with a double bar line and repeat dots.

Almighty King of Heav'n a - - bove, E - - ternal Source of truth and love, And Lord of all be - - - low,

5 6 6 7 6 6 6 5

The first system of the musical score for 'GANGES' consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a basso continuo line in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. The basso continuo line includes figured bass notation: 5, 6, 6, 7, 6, 6, 6, 5.

With rev'rence and re - - ligious fear, Permit thy supplants to draw near, And at thy feet to bow.

6 7 6

The second system of the musical score continues with four staves. The vocal parts and basso continuo line follow the same format as the first system. The lyrics are: 'With rev'rence and re - - ligious fear, Permit thy supplants to draw near, And at thy feet to bow.' The basso continuo line includes figured bass notation: 6, 7, 6. The system concludes with double bar lines and repeat signs on the vocal staves.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are: "The Lord invites you home, O" on the first line, and "Ye scar - let colour'd sinners come, Je - sus, the Lord, in - vites you home; Je - sus, the Lord, invites you home; O" on the second line. Fingering numbers 7, 5, 6 are shown under the piano part.

The Lord invites you home, O

Ye scar - let colour'd sinners come, Je - sus, the Lord, in - vites you home; Je - sus, the Lord, invites you home; O

The second system of the musical score consists of four staves, continuing the vocal and piano parts. The lyrics are: "whither can you go, What are your crimes of crimson hue. His promise is for - ever true, He'll wash you white as snow." Fingering numbers 6, 24, 6, 7, 5, 6, 5 are shown under the piano part.

whither can you go, What are your crimes of crimson hue. His promise is for - ever true, He'll wash you white as snow.

Through all our fu - ture days may we, With cir - cum - spec - tion wor - ship thee, In spir - - it and in truth,

6 6 6 7/5 6 4/3 6 6 6 7/5

And when de - - cay - - ing na - - ture dies, Grant us a man - - sion in the skies, To bloom in endless youth.

47 6 7/5 6 6 5 6 6 6 6 4 6 4 7

Come thou Fount of ev - ry blessing, Tune my heart to sing thy grace ; Streams of mer - cy nev - er ceasing, Call for songs of loud - est praise.

7 43 6 5 6— 6 6— 43 6— 6 97 6 6 4 5

DUET. PIA.

Teach me some melodious sonnet, Sung by flaming tongues, a - bove, Praise the mount, O fix me on it, Mount of God's un - - changing love.

DUET. PIA.

6— 65 43 6 5 6— 6 98 6 5 4 3

Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, And fear it will never be mine.

6— 6 7 6 6 5 6 5 6— 6 7 8 6 8 4

4 43 4 6

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first three staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the staves. At the bottom of the system, there are numerical figures: '6— 6 7 6 6 5 6 5 6— 6 7 8 6 8 4' and '4 43 4 6'.

Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

6— 5 4 6 6 6 6 4 6 43 6 6 5

4 4 4 43 4 3

Detailed description: This block contains the second system of the musical score. It also consists of four staves in the same key signature and time signature as the first system. The lyrics are written below the staves. At the bottom of the system, there are numerical figures: '6— 5 4 6 6 6 6 4 6 43 6 6 5' and '4 4 4 43 4 3'.

Rise, my soul, and stretch thy wings, Thy better portion trace ; Rise from transi - - tory things, Tow'rd heav'n, thy native place.

6/5 6 6 6/4/3 6 6 5 6—

Sun and moon, and stars de - cay ; Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepar'd above.

6/4 6/4 5/6/5 6/5 6 6—/4/3 6 5 6 6 6/4 5/3

CEYLON. 7 and 6.

B. Holt.

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2nd. Treble. Moderato.

From Greenland's icy mountains, Where Afric's sunny fountains

1st. Treble.

From India's co - ral strand ; Roll down their golden sand ;

6 5 4 3 6 6 4 # INST.

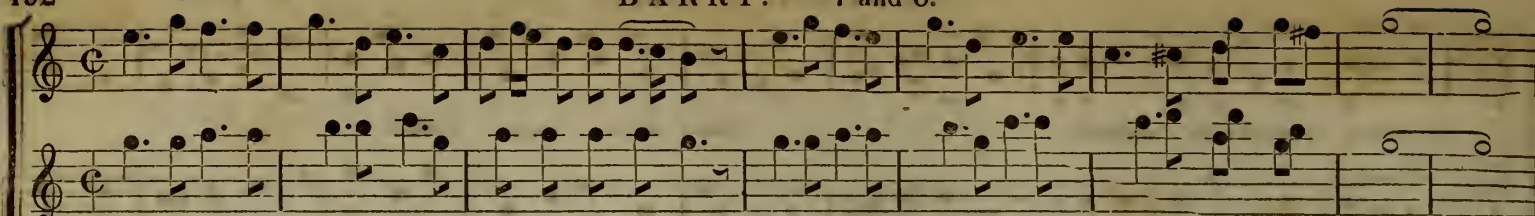
The first system of the musical score consists of three staves. The top staff is for the 2nd Treble part, marked 'Moderato', with a key signature of one sharp (F#) and a time signature of 2/4. It contains the melody for the first line of the song. The middle staff is for the 1st Treble part, also in 2/4 time, with the same key signature. It contains the melody for the second line. The bottom staff is a piano accompaniment in C major, 2/4 time, featuring a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Below the piano staff, there are some numerical figures: '6 5 4 3' under the first measure, '6' under the second, and '6 4 #' under the third.

From many an ancient river, They call us to de - - liver

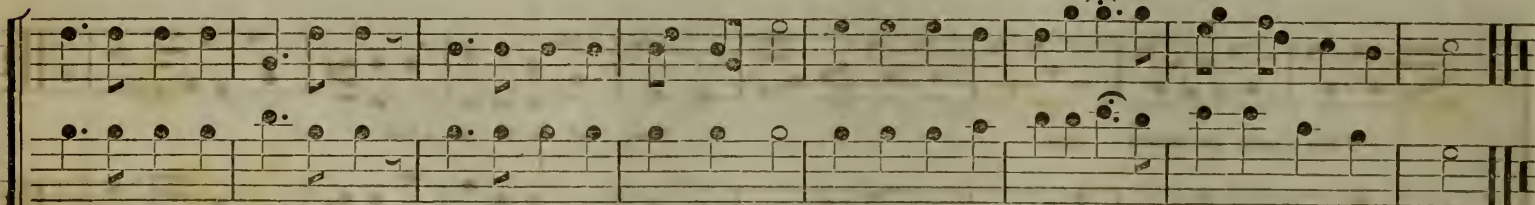
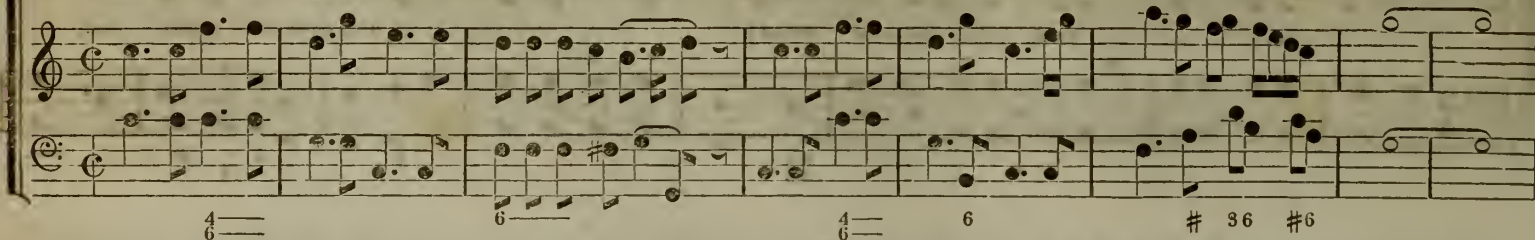
From many a palmy plain ; Their land from errors chain.

VOICE. 7 5 4 7 6

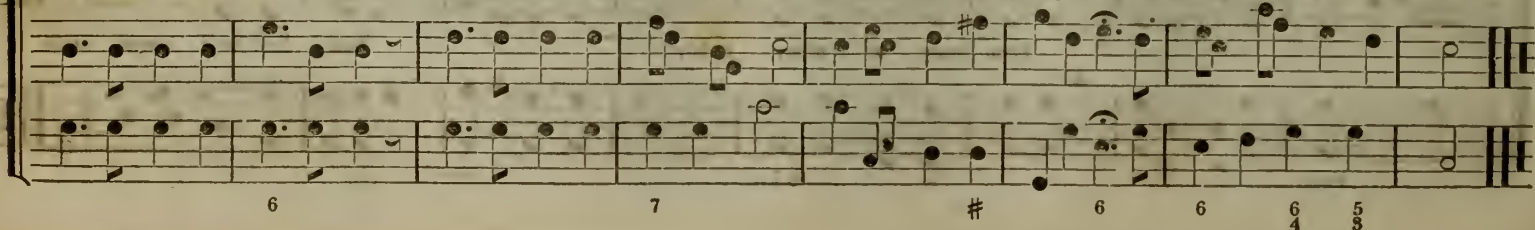
The second system of the musical score continues the piece. It consists of three staves. The top staff continues the 2nd Treble melody. The middle staff continues the 1st Treble melody. The bottom staff continues the piano accompaniment. Below the piano staff, there are numerical figures: '7' under the first measure, '5' under the second, '4 7' under the third, and '6' under the fourth.



Praise the Lord who reigns above, And keeps his courts below, Praise the holy God of love, And all his greatness show.



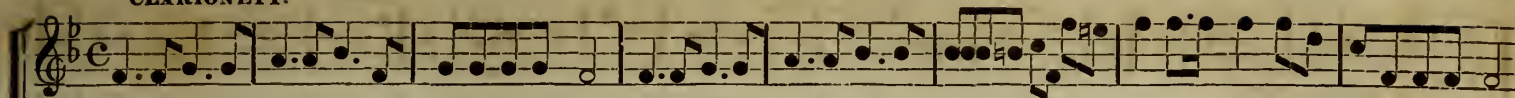
Praise him for his noble deeds, Praise him for his matchless pow'r, Him from whom all good proceeds, Let earth and heav'n a - - dore.



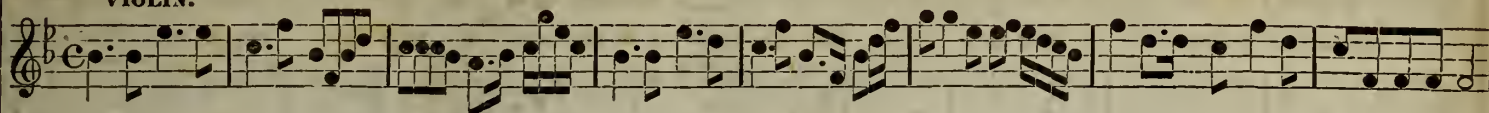
ACCOMPANIMENTS TO THE TUNE OF BARRY.

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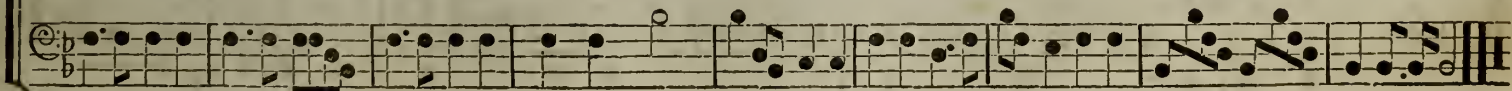
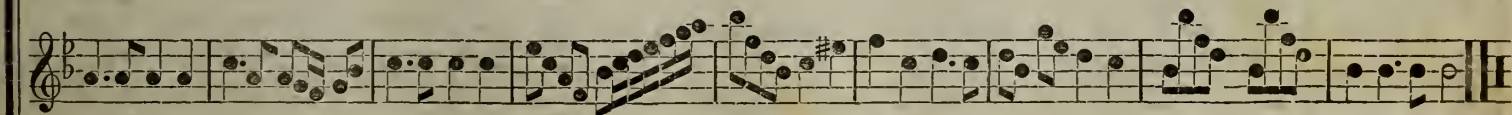
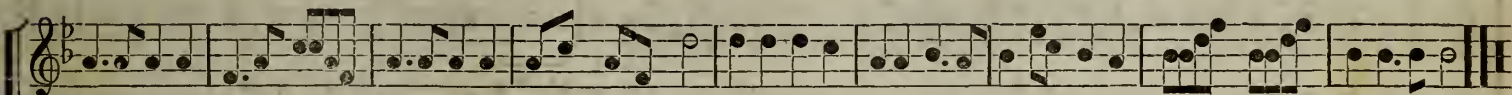
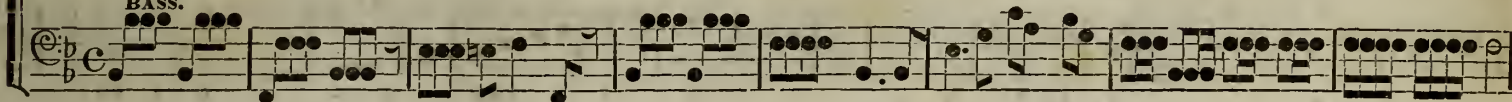
CLARIONETT.



VIOLIN.



BASS.



SECOND TREBLE.

My soul with patience waits For thee, the living God; My hopes are on thy prom - ise built, Thy nev - - er failing word.

6 6 5-6 5 6 4 7 6 6 4 6 6 4 3 5 = 6 6 4 8 7

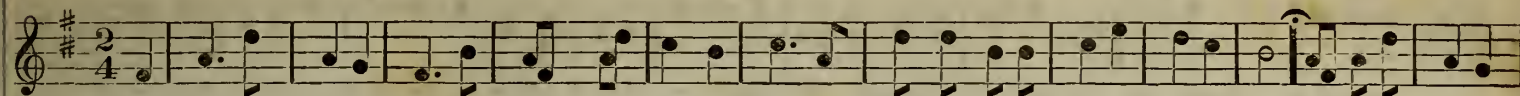
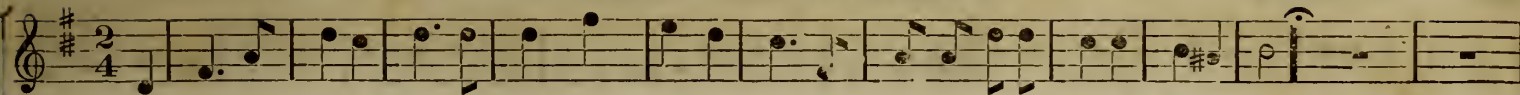
BELFAST.

Sevens.

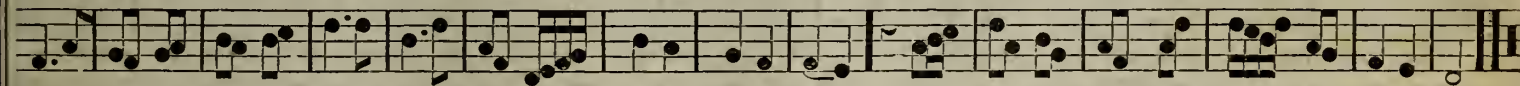
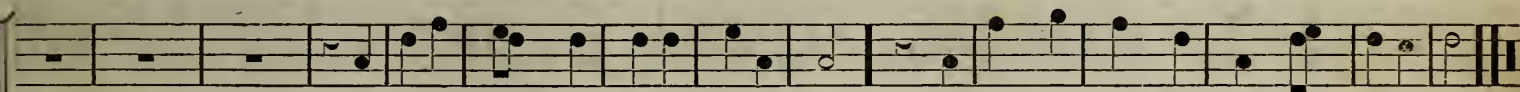
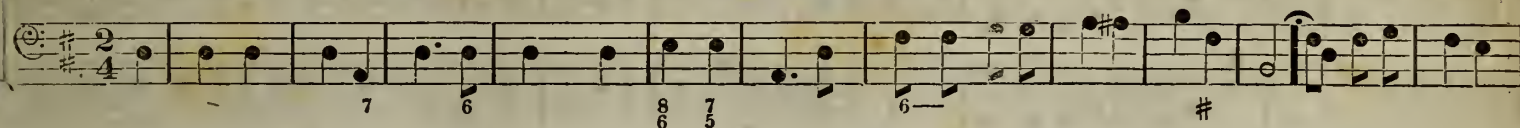
J. Predeaux.

God of mercy, God of love, Hear our sad re - pent - ant songs; Listen to thy sup - pliant race, Thou to whom all grace belongs

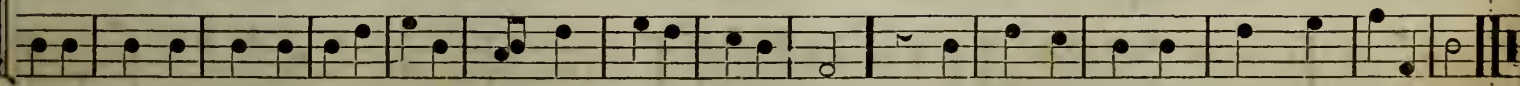
6 # 6 4 3 # 6 6 6 4 3 # # 6 # 6 # 6 # 4



No war or battle's sound was heard the world a - round, No hostile chiefs to furious combat ran : But peaceful was the



night in which the Prince of light, His reign of peace up - - on the earth began. His reign of peace up - - on the earth began.



43 45 65 67 6 63 6 6 3 65 63 53 6 56 6 5

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my

6 5 6 3 6 4 5 3 6 6 6 4 7 6 5 7 5 6 — 6 4 5 6 4 7

Saviour, hide, Till the storm of life is past; Safe into thy ha - ven guide; O receive, O receive, O receive my soul at last.

6 6 5 4 3 6 5 4 3 6 5 4 3 6 4 5 6 7 6 5 4 3 6 — 6 4 7

BENEVENTO. Sevens.

Webbe.

197

Andantino.

While, with ceaseless course, the sun, Hasted through the for - - mer year, Many souls their race have run, Never more to meet us here.

9/4 7 6 6 — 6 6 6 6 7

Fixt in an e - - ter - nal state, They have done with all below, We a little longer wait, But how little none can know.

7 6 5 6 6 6 6 7

Angels, roll the rock away, Death, yield up thy mighty prey; See, he rises from the tomb, Glowing

6 6 6 6 4# 43 6 6 5 43 6—

Detailed description: This system contains the first four staves of the musical score. The first three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. Below the bass staff, there are numerical figures: 6, 6, 6, 6, 4#, 43, 6, 6, 5, 43, and 6—.

with im - mor - - tal bloom. See, he rises, &c.

6 # 6 7 6 5

Detailed description: This system contains the next four staves of the musical score. The first three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. Below the bass staff, there are numerical figures: 6, #, 6, 7, 6, and 5.

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Hail the day that saw him rise, Rav-ish'd from our wishful eyes; Christ, a - while to mortals giv'n,". Below the bottom staff, there are fingering numbers: 6, 6, 6 8 5, 6 5, 6 7 5 5, and 6. The word "Inst." is written above the final measure of the bottom staff.

Second system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Re - - as - cends his native heav'n. There the pompous triumph waits, Lift your heads, e - - ter - - nal gates!". Below the bottom staff, there are fingering numbers: 3 5 #6, 6, 6 4 #, and 6. The word "Voice." is written above the first measure of the bottom staff.

Wide un - - fold the ra - diant scene, Take the King of glo - - - ry in.

5 6 4/3 6 5 3 6 7 5 6 5 6 5 6 4 7

ALCESTER. Sevens.

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sov'reign Ru - ler, mighty Lord.

6 6 4/3 6 6 6 4/3 8 7 6 5 6 8 7 6 7 4 5 5 6 4 7

Father of our feeble race, Wise, be - neficent and kind, Spread o'er nature's am - ple face, Flows thy goodness unconfin'd.

6 6 7 8 7
4 9 4 #

8 6 5 6 6 7
4 5

6 7
4

Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large re - turns again.

26 43 5 6 4 6 5 6 6 7
4 5 3

Gra - cious Lord in - - cline thine ear, My com - plaints vouch - safe to bear; Faint and sick of sin am I

6 6 6 5 / 4 3 6 4 7 6 4 6 #

Pardon me Par - - don me Par - - - don me or else I die.

Inst 6 6 # Voice. 6 5 / 4 3 7 5 / 5 3 6 6 4 7

How pleas - ant 'tis to see, Kin - - dred and friends a - - gree, Each in his proper sta - - tion move ;

4 6 4 6 6 4 6 6 5 7 6 5 6 9 7 6 7 7
3 3 5 6 4 5 4 3 4 3 4 3 4 3 4 3 4

And each ful - fil his part, With sym - pa - thiz - ing heart, In all the cares of life and love.

4 6 6 6 7 — 4 3 6 6 7
3 3 5 6 4 5 4 3 4 3 4 3 4 3 4 3 4

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to-day; Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

BANGOR. C. M.

Ravenscroft.

As shepherds in Jewry were guarding their sheep, Promis - cuous - ly seated es - tranged from sleep, An angel from heaven pre-

7 6 7 6— 7 5

sent - ed to view, And thus he accost - ed the trem - - bling few : Dis - - - pel all your sorrows and banish your fears, For

6 5 6 7 5 6 6 5 6 5 4 8

Je - sus your Saviour in Jewry appears, Dis - pel all your sorrows, and banish your fears, For Jesus your Saviour in Jewry appears.

6 4/3 6 4 6 6 5

LYRA. 11, 9.

B. Holt.

Andante.

A - - - way with our fears, the glad morning ap - - - pears, When an heir of sal - - va - tion was born;

6 5 6 6 6 4

SOLO.

His glo - - ry I am,

SOLO.

And to him I with sing - ing re - - turn.

SOLO.

From Je - - ho - - vah I came,

INST:

From Je - - ho - - vah I came, his glo - - ry I am, And to him I with sing - ing re - - turn.

3
VOICE,

6
4

6
4

5
3

See, gra - - - cious God, be - - fore thy throne, Thy mourn - ing peo - - ple bend; 'Tis on thy sov'reign

#6 6 #6 6 # 6 5 4 7 6

grace a - - - lone, Our hum - - - ble hopes, de - - - pend. Our hum - - - ble hopes de - - - pend.

7 5 # 6 7 6 4 #

First system of musical notation for 'Harlem H.M.' by M. Deaolph. It consists of four staves. The first two staves are vocal parts (treble clef, key of D major, common time). The third staff is a piano accompaniment (treble clef). The fourth staff is a bass line (bass clef). The lyrics are: 'Hast thou not giv'n thy word To save my soul from death! And I can trust my Lord To keep my mortal breath.'

6 #6 7 #6 # 6 4 6 4 #6 6 5 3 4 #

Second system of musical notation for 'Harlem H.M.' by M. Deaolph. It consists of four staves. The first two staves are vocal parts (treble clef, key of D major, common time). The third staff is a piano accompaniment (treble clef). The fourth staff is a bass line (bass clef). The lyrics are: 'I'll go and come, Nor fear to die, 'Till from on high Thou call'st me home.'

27 6 6 6 5 6 4 #

Ye tribes of Ad - - am join, With heav'n, and earth, and seas, And of - - fer notes di - - vine,

6 4 7 6 5 6 6 4 5

To your Cre - a - tor's praise. Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

6— 6 4 # 6—6 4 2 3 6 6 4 5 6 4 5

I love my shepherd's voice, His watchful eye shall keep My wand'ring soul among The thousands of his sheep. He feeds his flock, He

6 6 7 6 6 5

calls their names, His bo - som bears The tender lambs. He feeds his flock, &c. He feeds his flock, He calls their names, His bo - - som bears The tender lambs.

6 6 6 6 5

Tenor.

2d Treble.

1st Treble.

Ye boundless realms of joy, Exalt your Ma - - ker's fame; His praise your songs employ, Above the

6 7 5 8 7 5 6 6 4 5 6 5 # 5 6

star - - ry frame; Your voic - es raise Ye cher - u - bim And ser - - a - phim, To sing his praise.

6 7 5 5 5 6 6 4 7

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are.

6 5 6 5 6- 4 4 6

To thine a - - - bode My heart as - pires, With warm de - - - sires To see my God.

6 — 7 1 2

The Lord Je - ho - vah reigns, His throne is built on high; The garments he assumes Are light and ma - jes - - ty.

6 4 6

This musical system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'The Lord Je - ho - vah reigns, His throne is built on high; The garments he assumes Are light and ma - jes - - ty.' written below it. The bottom staff provides a bass line. There are fingerings '6 4' and '6' indicated below the bottom staff.

His glo - - ry shines With beams so bright, No mor - tal eye Can bear the sight.

6 4 5

This musical system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'His glo - - ry shines With beams so bright, No mor - tal eye Can bear the sight.' written below it. The bottom staff provides a bass line. There are fingerings '6 4' and '5' indicated below the bottom staff. First and second endings are marked with '1' and '2' above the final measures of the melody.

Not all the pow'rs on earth, Join'd in a league with hell, Can dis-con-cert our plan,

6 6 5#4

Which nothing can ex-cel. Since such a friend In God we find, A-dieu to fears Of ev'-ry kind.

6 5

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

6 — 7 6 # 6 # 6

ev - er - more, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud ev - er - more, Worthy the Lamb.

6 6 — 6 3 — # 6 # 3 — 6 6 6 — 7

ANTHEM. Luke, 2d Chapter.

217

Be - - hold I bring you glad tidings, glad ti - dings of joy, which shall be to all peo - ple.

Be - hold I bring you glad tidings, glad tidings of

43 5 6 4 5 #

joy, which shall be to all people. For unto you, unto you is born this day, in the ci - ty of David, in the ci - ty of David.

For unto you, unto you, is born this day, in the city, in the city of David.

7 28 6 5 6 5 6 5 #

ANTHEM. Continued.

a Sav - iour who is Christ - - the Lord, a Sav - iour who is Christ the Lord. Glad - - - tidings. Glad - - - tidings. Glad - - - tidings. Glad - - - tidings. tidings, glad tidings of joy, glad tidings which shall be to all people. Glad - - - ti - dings of joy, And this shall be a sign - - - un- tidings, glad tidings, glad tidings of joy, 6 7 5 6 6 5

5 6 3 5 7 5 3

1 2

1 2

1 2

5 3 5#6

ANTHEM. Continued.

219

to you: You shall find the babe wrapt in swaddling clothes, ly - - - ing in a manger, ly - - - ing in a manger.

LIVELY.

And suddenly there was with the angel a multitude of the heav'n - - - ly heav'nly heav'nly host,

And suddenly there was with the angel a mul - ti - tude of the heav'n - - - ly, heav'nly, heav'nly host.

Aud suddenly there was with the an - gel a multitude of the heav'n - - - ly host.

And suddenly there was with the angel a multitude of the heav'nly host. prais - - - - -

Glory to God in the highest, glory to God in the highest, and on earth peace, peace,

----- ing God and saying,

6 #6 6 5 7 # 7 5#

Good will to - wards men. Hallelujah. Hallelujah. Hallelujah, Hallelujah, Hallelujah. Hal - le - lujah. Hal - le - lujah. Halle - lu - jah.

6 # # 53 56 5

ANTHEM. From sundry Scriptures.

221

Arise, for thy lig - - - - ht,

Arise, arise, shine, shine, shine O Zion, for thy light is come, and the glory of the Lord is

for thy lig - - - - ht, &c.

6 for thy lig - - - - ht, &c. 6 5 #

and the glo - - - - ry, &c.

ris'n up - - on thee, the glory, of the Lord is ris'n up - on thee, and the glo - -

6 5 # — # — 6 — 7 3 5 # — 6 2 6 — 6

ry of the Lord is ris'n up - on thee. And the Gentiles shall come to thy light, and Kings, and Kings to the bright - ness

4 6 6 6 — 8 6 5 6 3 6

of thy ris - ing, And the Gen - tiles shall come to thy light, and Kings, and Kings to the bright - ness of thy ris - ing. Sing, sing,

— 6 5 3 — 4 3 4 3 4 3 3 3 3 — 3

ANTHEM. Continued.

223

for behold I bring you glad tidings, glad tidings, glad
sing O heav'ns and be joyful O earth, behold I bring you glad tidings, glad tidings, gl - - - - ad
glad tidings, glad

6 6 6 5 6 6 # for behold, 6 gl -

glad tidings, gl - - - - ad tidings, gl - - - - ad tidings, gl - - - - ad
tidings, glad tidings, glad tidings, glad tidings, glad tidings of great joy, which shall be to
gl - - - - ad tidings, glad tidings of great joy, gl - - - - ad tidings,
- - ad tidings glad

- - ad tidings glad 6 6 5 4 glad tidings, gl - - - - ad 6 6# 6 6

glad tidings of great joy, gl ----- ad tidings, gl ----- ad tidings, glad tidings, glad

all people, glad tidings, glad tidings, gl ----- ad tidings, glad tidings of great joy, glad tidings, gl ----- ad

gl ----- ad tidings, glad tidings, glad tidings, glad tidings, glad

5# #—

6—

6

glad tidings
6

gl ----- ad

tidings,
6 5
4 3

tidings of great joy

tidings, glad tidings, gl ----- ad tidings of great joy, which shall be to all people, to all, all, a --- ll people

tidings of great joy,

glad tidings

3—3—

6

4 3
6—

6

4#

7#6

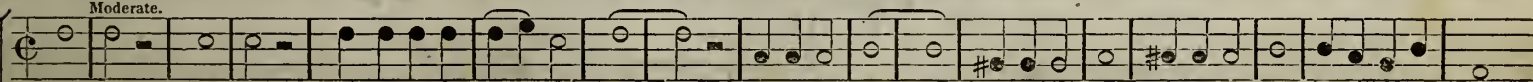


For unto you is bo - - rn this day, in the city of David, a Saviour, a Saviour, a Saviour who is Chr - - - - - ist the Lord.

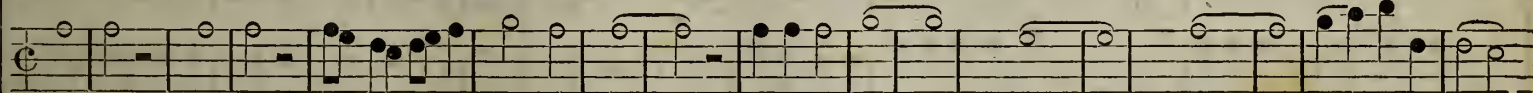


6 — 6 5- 6 7 4

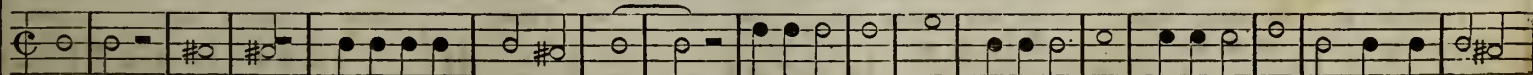
Moderate.



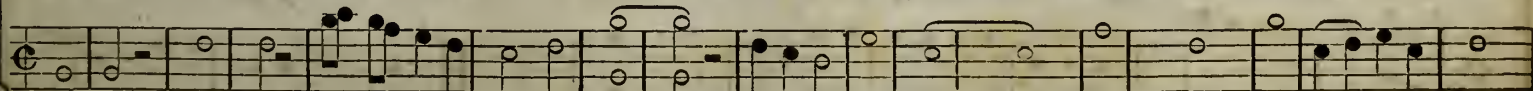
and on earth peace, and on earth peace,



Glo - ry, glo - ry, glo - ry be to God on high, and on earth peace, peace, peace, - - good will towards



peace, and on earth peace, and on earth peace,



29 5 6 7 # 6 7 4 peace, # peace, peace, peace, 5 4 3 5 6 5 4 3

Lively

men. For un - to us a child is born, For unto us a child is born, unto us a son is giv'n, and his name shall be called Wonderful,

— 5 6— 5 6 5 6

Coun - sel - lor, the mighty God, the ever - lasting Father, the Prince of Peace. Amen, halle - lujah, a - men.

5 4 3 5 #

ANTHEM. Continued.

227

hal - le - lujah, a - men, a - - - - - men, a - men, a - - - - - men, a - - - - - men.

5 6 4 # 3

ANTHEM. Psalm 104.

Praise the Lord O my so - - - - - ul, pra - - - - - ise

Praise the Lord O my so - - - - - ul, praise the Lord O my

Praise the Lord O my so - - - - - ul, pra - - - - - ise the Lord O my soul, praise the Lord,

Praise the Lord O my so - - - - - ul, praise the Lord O my soul, pra - - - - -

6

O - - - - -
 soul, O my soul, praise the Lord O my soul, O my soul.
 praise the Lord, praise the Lord O - - - - - my soul. O - - - Lord my God, thou art become exceeding glo - - - - -
 ise the Lord, O my soul, praise the Lord O - - - - - my soul,
 4/5 # 6/4 5/3

thou
 thou art clothed with majes - ty and hon - our, with
 - - - rious, thou art become exceeding glo - - - - - rious, art become exceeding glorious, thou art
 6 5 thou art clothed with #

with

ma - - - - - jes - ty, with ma - jes - ty and honour,

thou art become exceeding

honour, with ma - - - - - jesty and honour,

thou art become exceeding glo - - - rious.

ma - jes - ty and honour, with ma - - - - - jes - ty and honour,

thou art become exceeding glo - - rious, thou art clothed with majes-

thou art become exceeding glo - - - - - rious, thou art clothed with majes - ty and honour, thou art become exceeding glo - - - - - rious.

glo - - - - - rious, thou art clothed with majes - ty and hon - our, thou art become exceeding, thou ex - ceeding glorious,

thou art clothed with majes - ty and honour, thou art become exceeding glo - - - - - rious, become exceeding, exceeding glorious, thou art become ex-

ty and honour, thou art become exceeding glo - - - - - rious, thou art clothed with majesty and honour, thou art become exceeding

thou art become exceeding,
 exceeding glorious, thou art clothed with ma-jes-ty and honour. Halle-lujah a-men,
 ceeding glo-ri-ous, exceeding Halle-lujah a men,
 glo-ri-ous, $\frac{5}{6}$ $\frac{6}{4}$ 6 5 6 # Halle-lujah, amen, halle-lujah, #
 5 6
 Halle-lujah a-men.
 Hal-le-lu-jah A-men, A-men. Thou deckest thy-self with light as it were with a gar-ment, and spreadest out the heav'ns,
 Hal-le-lu-jah, A-men, A-men.
 A-men. $\frac{6}{4}$ $\frac{5}{3}$

and spreadest out the heav'ns li - ke a cur - - - tain. Who layeth the beams of his chambers in the waters, and maketh the clouds his chariot, his char -

--- iot, and walketh, and wa - - - - lk - eth, and walketh and walketh

--- iot, and wa - - - - - lk - eth, and walketh, and wa - - - - - lk - eth upon the wings of the wind.

--- iot, and walketh, and wa - - - - - lk - eth, and

He maketh his angels spi - - - - - rits, He mak-

ANTHEM. Continued.

foundations, the foundations

He laid the foun - da - - - - tions of the earth,

foundations, the foundations that it never be re -

eth his angels spirits, and his ministers a flam - - - - - ing fire. that it never be re - - mo - - - -

that it never be re - mov - ed, O Lord how manifold are thy works, in wisdom thou hast made them all.

that it never be re - mov - - - ed, that it never be removed, that it never be removed.

- mov - - - - ed,

- - - - ved, that it never be re - - mov - ed, removed, 6 6 # 3

the earth is full, is fu - - - - - ll, is fu - - ll of thy riches.

The glorious majes - ty of the Lord shall en - - dure for ever; the Lord

re - joi - - - - - ce, re - - - - - joice, shall rejoy - - - - - ce Hal - - - - - le

shall re - - - - - joi - - - - - ce, shall re jo - - - - - ice, re - - - - - joice in his works.

re joice shall re - joi - - - - - ce, re - - - - - joice re - - - - - joice Hal - - - - - le - lu - jah,

re - jo - - - - - ice, re - - - - - joice, shall re - jo - - - - - ice, in # Hal - - - - - le - lu - jah.

lu - jah, Hal - le - lujah, Halle - lujah, A - men, A - men, Hal - le - lujah

Hal - - le - lujah, Halle - lu - jah, A - men, Halle - lujah, A - men. A - men, Halle - lujah. A - men. A - men, Halle - lujah, A -

Halle - lujah, A - men, Halle - lu - jah, Amen, Halle - lu - jah, Halle - lujah, Amen, Halle - lujah, A -

Halle - lujah, Halle - lu - jah, A - men, A - men, Halle lujah, 6 # # 6 # #

Hal - - le - - lu - jah A - men, Hal - le - lu - jah, A - men,

men, A - - - - - men,

Hal - - - - - le - - lu jah, A - - - - - men, A - - - - - men,

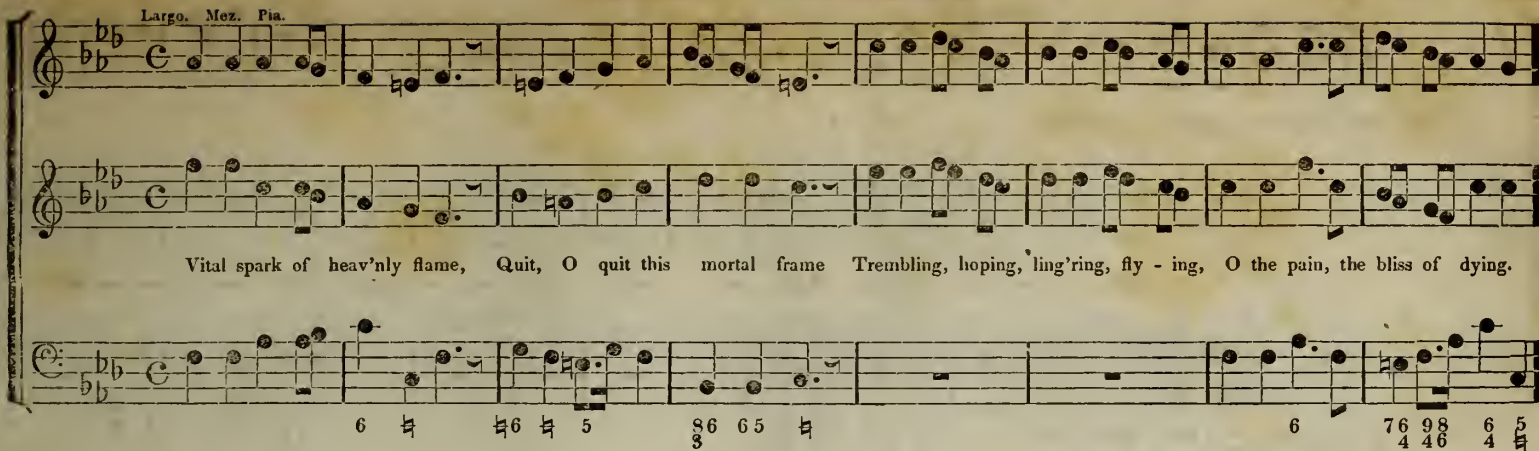
A - - - - - men.

45 5 65 43

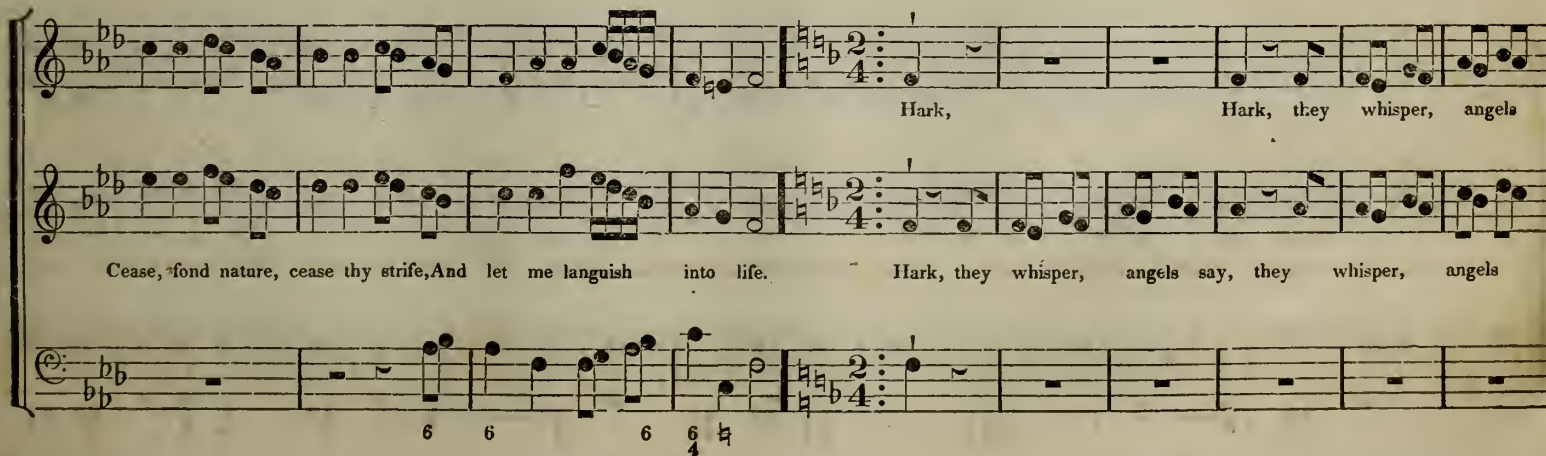
DYING CHRISTIAN.

Barton. 235

Largo. Mez. Pia.



Vital spark of heav'nly flame, Quit, O quit this mortal frame Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dying.



Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

ANTHEM. Continued.

say, they whisper, angels say, Hark.

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come a - way.

Hark, they whisper, an - gels say, Hark,

3 6 3 9 4 3 5 4 6 5 3 9 4 3 6 4 6 4

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spir - it, draws my breath, Tell me, my soul, can

4 4 b 5 4 3 6 5 5 4 4 3 3 2 4 3 - 5 5 4 - 5 3 6 5 4 3 4 4 b 5 4 3 6 4 5 4 3 3 5

ANTHEM. Continued.

237

For. *Pia.* *Pia. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - - ap - pears, Heav'n

5 4 — 5 3 6 5 3 6 — 3 6 4 5 6 6 6 6 4 5 9 3 —

For. Dim. Cres. Vivace. For.

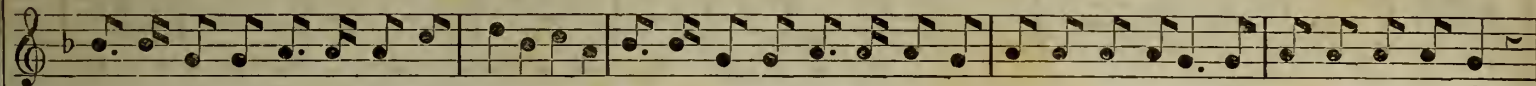
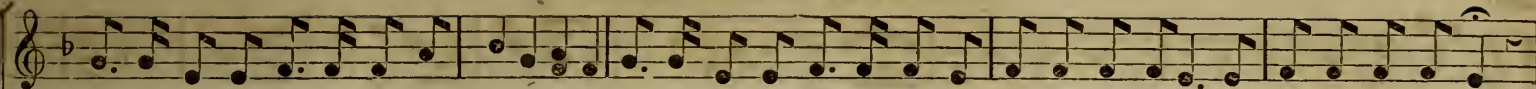
o - - pens on my eyes; my ears With sounds se - - - raph - - - ic ring. Lend, lend your wings, I mount, I fly, O

5 6 6 5 6 5 4 3 1 6 6 4 1 7 4 5

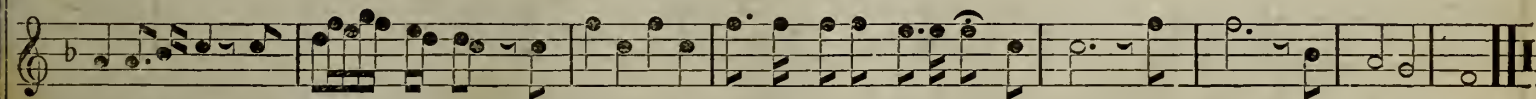
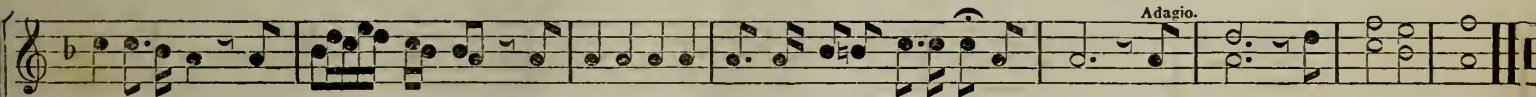
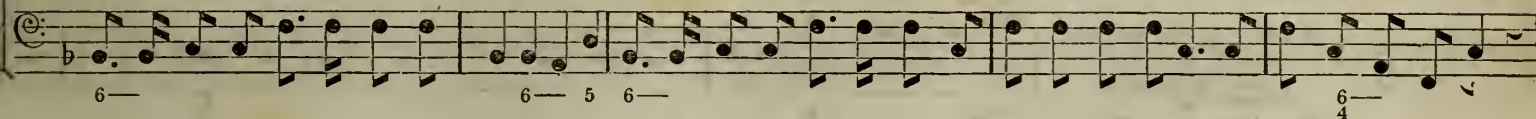
grave, where is thy vic - to - ry, O grave, where is thy vic - to - - ry, O death, where is thy sting? O grave, where is thy

Pia.

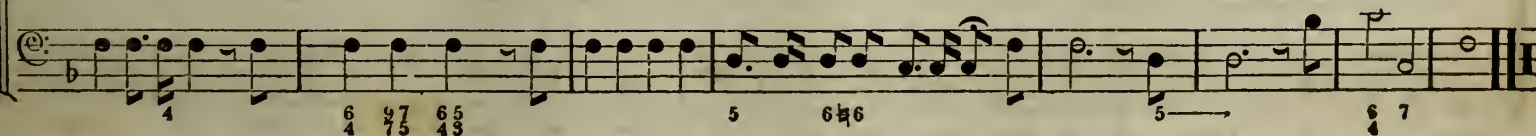
vic - - to - - ry, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy



vic - to - ry, thy vic - to - ry, O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting? O death, where is thy sting?



Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victo - ry? O death, O death, where is thy sting?



Hal - le - lu - jah, The Lord is ris'n indeed, Hal - le - lu - jah.

The Lord is ris'n - - indeed, # 7/5

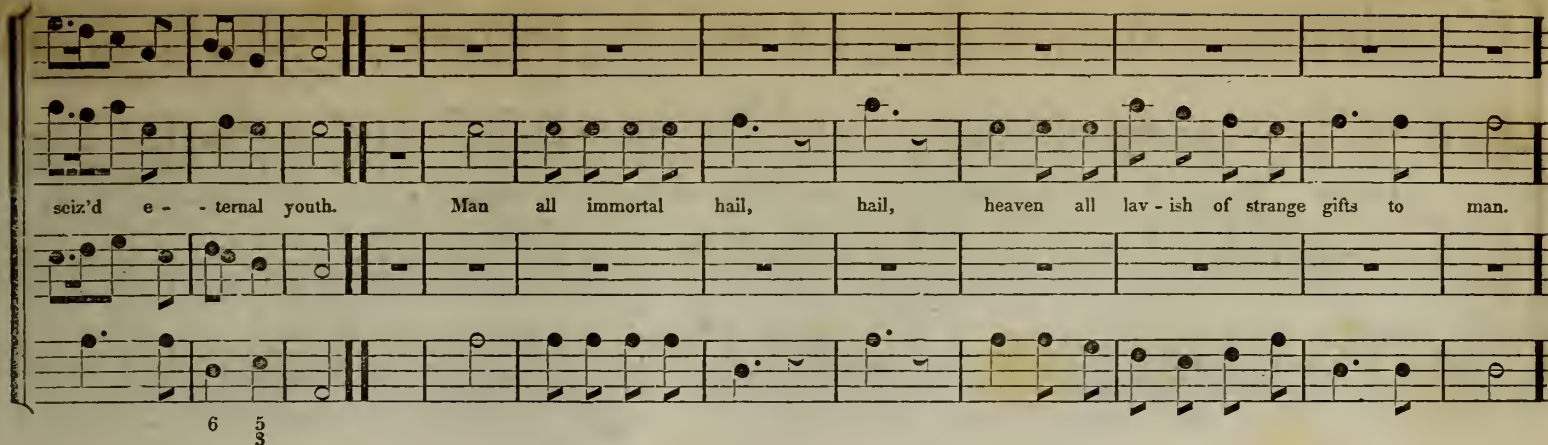
Now is Christ ris - en from the dead, and be - come the first fruits of them that slept.

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.

3 3 3 3 5 5 # 6 6

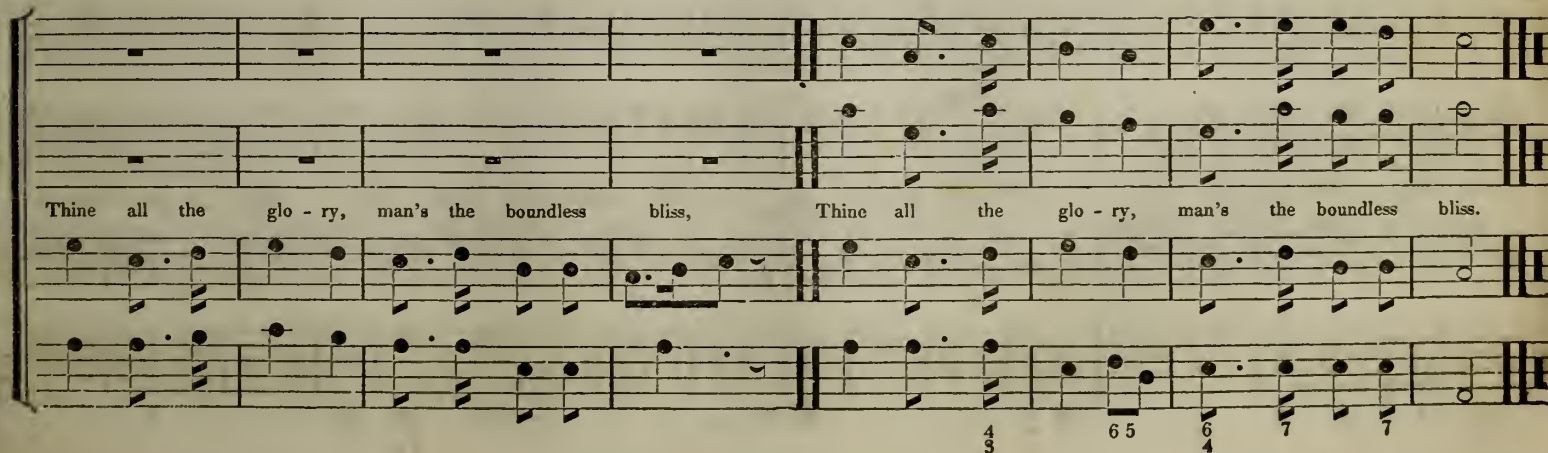
Then, then, then I rose, then I rose, then I rose, then I rose, Then first hu - - - manity triumphant paet the chrystal ports of light and

6 4# 6



seiz'd e - - ternal youth. Man all immortal hail, hail, heaven all lav - ish of strange gifts to man.

6 5



Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.

4 3 6 5 6 4 7 7

FUNERAL DIRGE. On the Death of Mr. E. G.

Affettuoso.

Farewell, farewell, a sad, a long farewell, To this pale clay, whose life hath fled, Resign it back to kindred dust, Till

6 — 8 7 # # — 6 5 4 # 6 5

Pia.

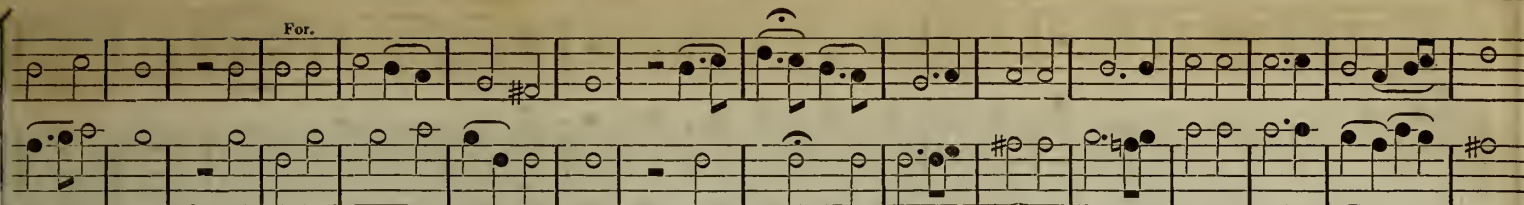
the last trump a - wake the dead. A - - dieu, thou dear departing soul, Thou go'st from hence to Christ, a - bove ; There to par - take of

6 6 5 # # 6 4 # — 6 5 # # — #

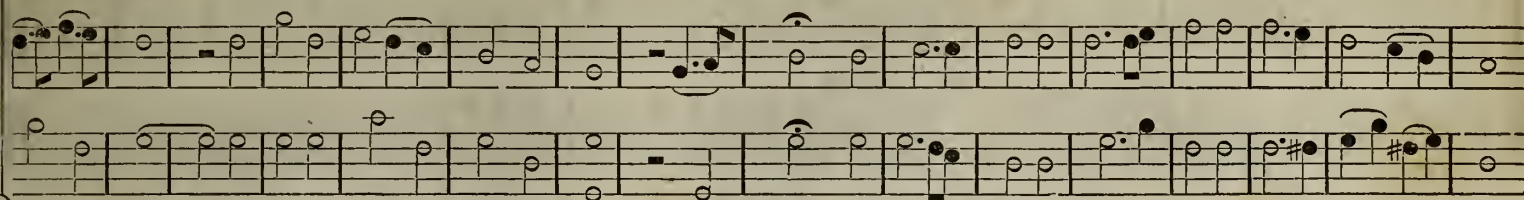
FUNERAL DIRGE. Continued.

245

For.



end - less bliss, And cel - e - brate re - deem - ing love. We mourn thy sudden, swift remove, From each, and all en - joy - ments here;



65
43

#

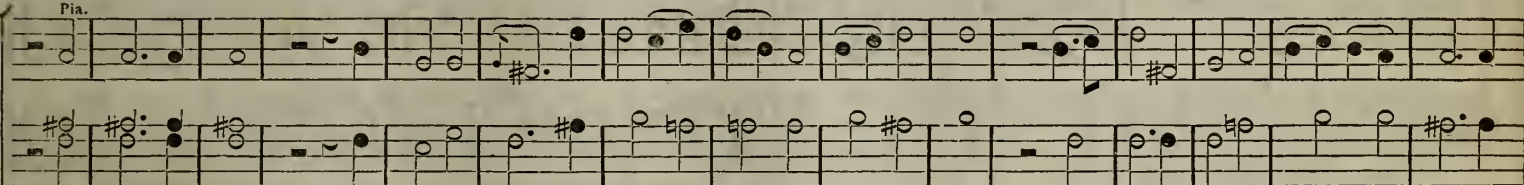
4
5

#

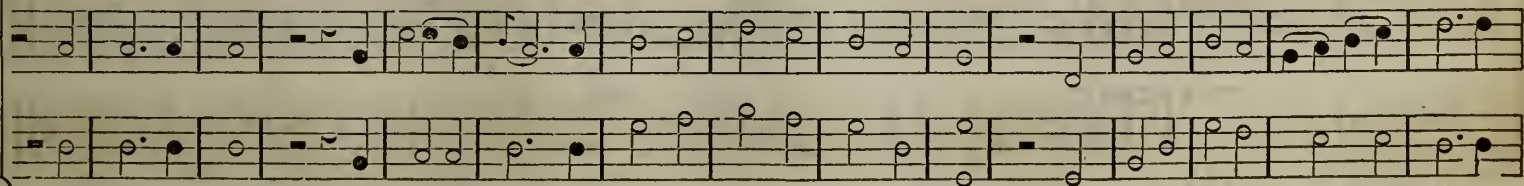
7

#

Pia.



When Christ commands, we must o - - bey Without a murmur or a tear. Sub - mitting to thy sov' - reign will, Let



#

6

87

6#

6#

#

6

#

34

56

#

FUNERAL DIRGE. Continued.

Conclude with the first line.

us be si - lent, and a - dore, The God who hath cre - - at - ed all, And all shall rule for ev - - - er - - - more.

6 5 3 6 6 5 # 6 8 7 #

SPRING STREET. L. M.

J. Stone.

No change of time shall ever shock My firm af - fection, Lord, to thee, For thou hast always been a rock, A for - tress and de - fence to me.

6 5 6 5 6 5 4 3 6 6 7 6 5 4 5 6 6 5 4 3 6 6 6 7 4 5 3

ANTHEM. 1 Kings, 8th Chapter, and Psalm 132.

247

O Lord, O Lord, O Lord God of Isr'el, there's no God like thee, in heav'n a - bove, or on the earth beneath,

#6 5 # 5 # #6 5 # 6 5 4 3 6 4 #

that wa - - - - - lk

who keepest covenant and mercy, who keepest covenant and mercy with those that walk, that walk, that walk before thee with

#6 6 5 that 8 wa - - - lk be - fore thee
#6 6 # 4 2 6 5 6 5

Arise, a - ri - - - - se

all their hearts.

O Lord in - to thy rest - ing place, thou and the ark of thy strength, thou and the

Arise, a - - - rise.

6 4 5
4 #

6 5 6

6 - 5

5

ark of thy strength, Let thy priests O - - - - - Lord be clothed with righ - - teousness, and let thy saints sing, si - - - - - ng with

ark of thy strength. Let thy priests O Lord be clothed with righteous - ness, and let thy saints si - - - - - ng

6 #

5 6

8

4 3 4 5

8 6 5

6

jo - - - - y - - ful - ness. Behold the

But will God indeed dwell on earth? Behold the heav'n and the heav'n of heav'ns cannot contain thee? Yet have respect to the

with jo - - - - y - fulness. Behold the

6 5 # 6 # 6 5 7

may be open day and night

pray'r of thy servants, that thy eyes may be open day and ni - - - ght to the pray'r, the pray'r of thy people. O Lord my God, hear, hear.

day and night

may be o - pen day and night

6 6

hear from heav'n thy dwelling place, and when thou hear'st forgive, and when thou, &c. For thy ser - vant David's sake turn not away, turn not a -

6 6 6 6 5 5 6 5 4 3

way the face of thine an - noint - ed.

For the Lord hath chosen Zion, for the Lord hath cho - sen Zion to be an habitation for himself.

6 6 5 #

ANTHEM. - Continued.

251

here will I dwell. I will deck her priests with

This shall be my rest for - - ev - - er, this shall be my rest for - - ever, here will I dwell.

This shall be my rest for - - ever, this shall be my rest for - - ever, 6

7 6 7 8 3— b 3 9

health, I will deck her priests with health, with health, and her saints sh - - all rejoice, rejoice, rejo - - - - - ce, re - joi - - - ce and sing.

from this time forth for ev - er, from this time
 blessed, blessed, blessed be the Lord God of Isr'el, from this time forth for ev - er, for ever, for ev - er,
 from this time forth for ev - er, for ever, for ever, for ev - - - er,

5 6 — from this time forth for ev - - er, for ever, from this time 6

forth for ever, for ever, from this time forth from this time forth for ev - er, for e - - -
 for ever, from this time forth for ever, for ever, for ever - more, from this time forth for ever, for ev - - - - - er
 from this time forth for ev - - er,
 forth for ev - - - er, 6 4 from this time forth for ever, # from this time forth for ever, for e - - -

6 —

ANTHEM. Continued.

253

ver,

for ev - er, for ever, for evermore, from this time forth for ever, for evermore, from this time forth for ever, for ever, for ever, for

ver # 6 #

ev - er, for ev - ermore, from this time forth for ev - er - more, for ev - er - more. A - - men.

6

Tell ye the daughters of Je - rusa - lem, be - - hold the King cometh meek - ly,

Tell ye the daughters of Jerusa - - - - - lem, &c. even at the de-

e - ven at the de - scent of the mount of O - lives, e - ven at the de - scent of the mount of O - lives.

- scent 6 5 of the mount of O - lives, 6 5

7 6 7 6 5 6 7 6 5

then the whole mul - ti - tude be - gan to re - - joice and praise God with loud voices, for all

for all the migh - ty works,

for all the migh - - - - - ty wo - - - - - ks,

ANTHEM. Continued.

255

the mighty, mighty, mighty works they had seen, saying, that cometh in the name of the Lord, Hosanna, Hosanna, thou King of glory, blessed is he that, &c.

6 3 5 6 7 3 3 3
3 5 #6

thou King of glo - ry, peace, peace in Heav'n, Glo - - ry, Glo - - - ry, Glory in the highest, Hallelu - jah, Halle - lujah, Hallelu - jah, Amen.

7 5 7
5 6 7

ANTHEM. Continued.

Slow.

Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - a - - - - - men. A - men.

RESURRECTION. L. M.

Burnham.

This life's a dream, an emp - ty show, But the bright world to which I go Hath joys substantial and sincere, When shall I wake and find me there.

6 7 #6 6 # 6 4 #6 6 5 6 7

ANTHEM. Psalm 24.

257

Lift up your heads O - - - ye gates, ye gates, and be ye lift - - up ye ever - lasting doors,

Lift up your heads O - - - ye gates, and be ye lift up - - - ye ever - lasting doors,

Lift up your heads O ye gates, - - - and be ye lift up ye ever - lasting doors, and the King of

6 6 5 7 6 6 5 4 3 4 3

and the King of glory shall come in, and the King of glo - - ry shall come in, shall - - come in, and the King of

and the King of glo - ry, of glory shall come in, and the King of glo - - ry shall - come in, and the King of

glo - ry, and the King of glory shall come in, and the King of glo - - ry shall - - - come in,

3 6 6 4 6 5 4 3 6

glo - ry shall - - come in. It is the Lord str - - - - - ong, the Lord strong and mighty, mighty in

It is the Lord str - - - - - ong and mighty, mighty in

Who is the King of glo - ry? It is the Lord str - ong and

6 8
4 3

battle, and tri - - - - - al of the sword,

battle and tri - - - - - al of the sword.

Solo Moderato.

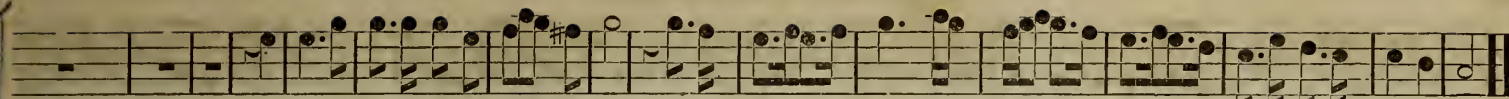
and tri - - - - - al of the sword. The earth is the Lord's and all that therein is, the compass of the world and a - - -

5 6
4 4 #

ANTHEM. Continued.

259

Repeat "Lift up your heads," &c. and end with the Hallelujah.



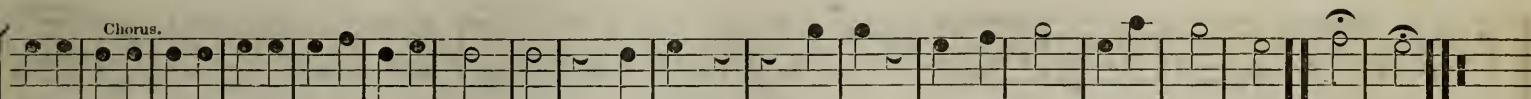
For he hath founded it up - on the seas, and prepar - - - - - ed it upon the floods.



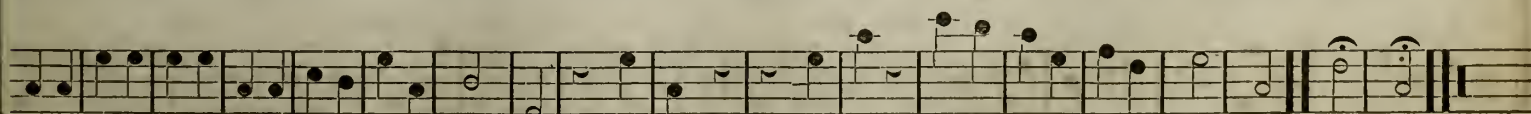
For he hath founded it up - on the seas, and prepar - - - - - ed it upon the floods,



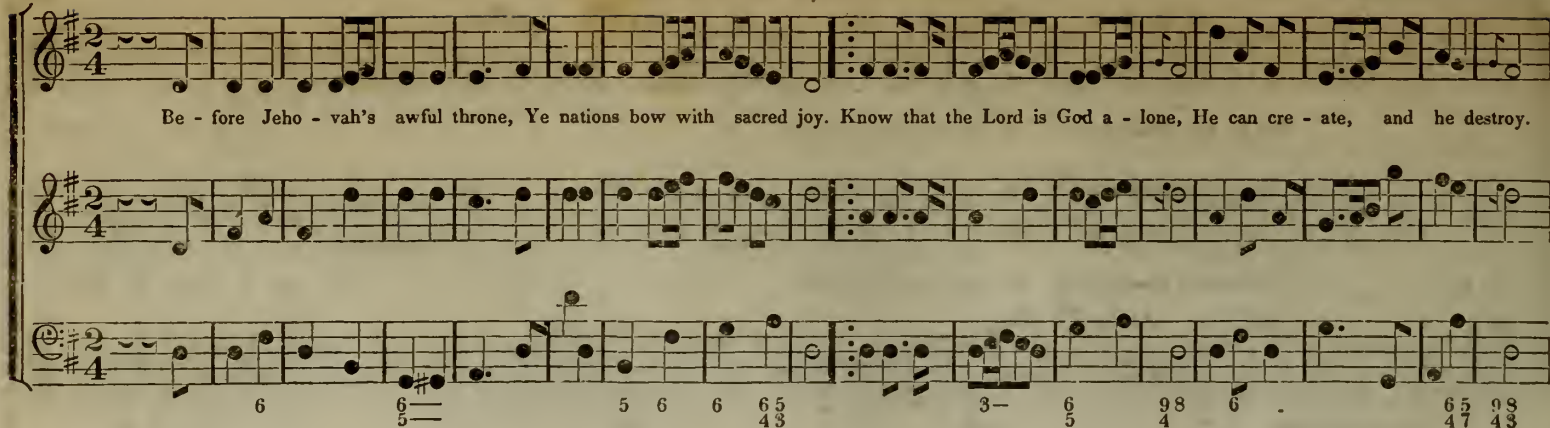
- ll that dwell therein 5 6 4 6 #6 6— 6— 6 7 5 3 7 6 7 6 4 #



Halle - lujah, Halle - lujah, Halle - lujah, A - - men, Amen, Amen, A - - - - - men, A - men.

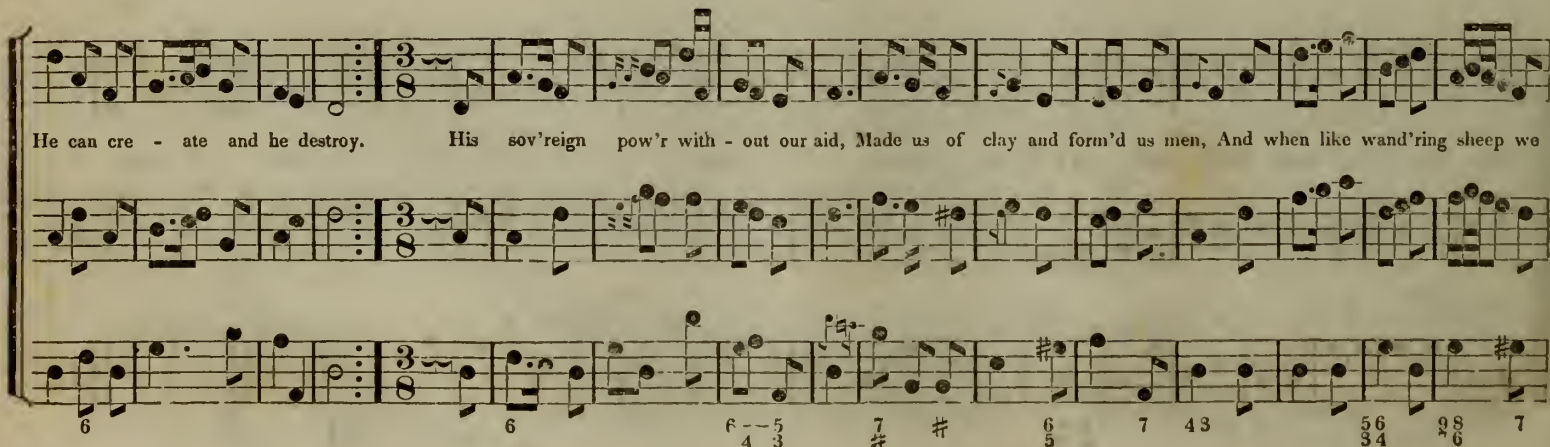


6 8 4 # 5 6 5 4 3



Be - fore Jeho - vah's awful throne, Ye nations bow with sacred joy. Know that the Lord is God a - lone, He can cre - ate, and he destroy.

6 6 5 5 6 6 6 5 4 3 3 - 6 9 8 6 6 5 9 8 4 3



He can cre - ate and he destroy. His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

6 6 6 - 5 7 6 7 4 3 5 6 9 8 7

DENMARK. Continued.

261

Loud

Soft.

stray'd, He brought us to his fold again, He brought us to his fold a - gain. We'll crowd the gates with thankful songs, High as the Heav'ns our

6 5 6 9 6 5 4 3 5 6 6 5 6 7 4 3 5 6 6 5 6 6 7 6 6 7 6

Soft. Loud. Soft. Loud.

vo - - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts &c. Shall

6 6 6 5 6

ANTHEM. Continued.

fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command, Vast as eter - - nity, e - ter - nity thy love, Firm as a rock thy

6 6 4 3 6 6 5 6 6 4 3

truth must stand When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

Soft. Soft. Loud.

6 3 6 6 5 6 5 4 8 3 3 3 6 3 6 5

CHORUS, THE GREAT JEHOVAH.

G. F. Handel.

263

The great Je - hovah is our aw - - - - - ful theme, sublime in ma - jes - ty, in pow'r su -

The great Je - hovah is our aw - - - - - ful theme, Sublime in ma - jes - ty, sublime in ma - jesty, in

The great Je - hovah is our aw - - - - - ful theme, Sublime in ma - jes - ty, sublime in

5 6 6 6 6 6 7

- - preme, The great Je - ho - - - - - vah is our aw - - - - - ful theme, Sublime in

pow'r in pow'r su - preme, sublime in majesty, in pow'r supreme, in pow'r supreme, in pow - - - 'r su -

majesty, in pow'r su - preme, sublime in majesty, The great Je - ho - - -

6 6 6

majes - ty, supreme in pow'r, supreme, supreme in pow'r, supreme supreme in pow'r, in pow'r supreme,
 preme, supreme in pow'r, in pow'r supreme, in pow'r supreme, Sublime in majes - ty, supreme in pow'r, supreme, Sublime in
 the great Je - ho - - - vah is our aw - - - - ful theme, Sublime in
 - - - - vah is our aw - - - - ful theme, Sublime in
 6 5 6 6

sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
 majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
 majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
 6 6 6 6 6 6 6 6

CHORUS. Continued.

265

pow'r, in pow'r supreme, in pow'r supreme, Sublime in ma-jes-ty, in pow'r supreme. The great Je-

6 6 6 6 6 5 5 6 6 5 6

ho-vah is our aw-ful theme, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

5 6 34 7 6 5 6 5 7

Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - - ni - fy his name, Praise the Lord with one con-

6 6 5 4 6 7 6 5 4 6 6

His worthy praise, His worthy, worthy praise pro - claim.

sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise pro - claim.

His worthy praise, His worthy praise pro - claim.

6 7 5 4 3 7 6 8 7 6 5 4 3 3 3 3 6 7 5 4 3 3 8 5 3 7 5 4 3

ANTHEM. Continued.

267

Chorus. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

6 7 6 7 6 7 4 6 6 6 6 6 7 6 7

lands, O be joyful in God, all ye lands, Make his praise glorious: O be joyful in God, all ye lands, in God, all ye

6 6 6 6 5 4

lan - - - ds.

lands, - - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

lands, O be joyful in God, all ye lands, in God, all ye lands,

O be joyful in God, all ye lan - - - ds. 6 7 6 7 6 7 6 4 7-
6 7 6 6 3 4 5 4 5 5 3 6 7 6 7 6 7 6 4 7-
3 3 3 3 2 3

MALABAR.

L. M.

Cutler.

Moderato.

Second Treble.

First Treble.

All ye bright armies of the skies, Go worship where the saviour lies ; Angels and kings before him bow, Those gods on high and gods be - low.

6 6 6 5 3#4 6 5 6 5 3 7 6 7 6 5 6- 6 7
4 4 4 5 3 5 3 5 4 5 6 5 4 3 4 5

First system of musical notation for 'Willard, C. M.' in B-flat major, 3/4 time. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth is a piano accompaniment. The lyrics are: 'E - - ter - - - nal wis - - dom ! thee we praise, Thee all thy creatures sing.' The piano part includes figured bass notation: 6, 6, 4, 4.

E - - ter - - - nal wis - - dom ! thee we praise, Thee all thy creatures sing.

Second system of musical notation for 'Willard, C. M.' in B-flat major, 3/4 time. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth is a piano accompaniment. The lyrics are: 'Lord, with thy name, rocks, hills and seas And heaven's high arch - es ring, And heaven's high arch - es ring.' The piano part includes figured bass notation: 6/5, 6/5, 6/5, 4/3, 6, 6/5, 6/4, 7.

Lord, with thy name, rocks, hills and seas And heaven's high arch - es ring, And heaven's high arch - es ring.

Pia. For. Pia. For.

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto

#

Pia. For. Pia. For.

me, Write from henceforth, write from henceforth, write blessed are the dead, blessed are the dead, who die in the Lord.

7 # 6 5

ANTHEM. Continued.

271

Pia. *Forte.*

Ev - en so, even so, saith the spir - it, for they rest from their labors, they rest from their labors, they rest from their

— # — 7 # —

Pia. *Forte.* *Adagio.*

la - bors, and their works do fol - low them, their works do fol - low them, their works do fol - - - low them.

— # — 6 5 6 7 # — # —

First Treble. Sym.

Second Treble.

Organ.

Hear, hear, &c.

Hear, hear my pray'r, hear, hear my

4 3 = 6 — # 6 — 6 6 4 — 6 — 6 # 6 6 7 6 6 7 6 5

Sym.

pray'r, my pray'r, O God,

pray'r, my pray'r, O God,

Hear, hear my

6 7 # # # 4 6 — # 6 6 6 6 — 6 # 6 6 7 6 6 7 6

ANTHEM. Continued.

273

Sym.

hear, hear my pray'r, my pray'r, O God, and hide not, hide not thyself from my pe-tition.

pray'r and, &c.

6 7 #6 6 7 # 6-#6 6-7 6 5 4 3 6 6- 5 4 3

Sym.

hear my pray'r, hear my pray'r, O God, hear my pray'r, O God, and

6 #6 35 6 6 5 # 7 4 5 6 7 6 5 6

hide not thy - self, and hide not thy - self, and hide not thy - self from my pe - - tion.

8 7—6—5 6 4 7—4—5 9 8—7 6 5 6 5

6 5—4—3 4 5—6—5 7 6—5#4 # 6— 4 #

Solo. Sym. Andante. Sym.

Take heed unto me, and hear me,

3 3 3 6 # 3 3 3 3— 6— 5—6— 5—6— # 6 6 4 5 6 7 6—6— 3— 6—

3 3 3 3— 6— 5—6— 5—6— # 6 6 4 5 6 7 6—6— 3— 6—

ANTHEM. Continued.

275

Sym.

Take heed unto me and hear me, take heed unto me and hear me, how I mourn, how I mourn,

How I mourn in my pray'r, and am vexed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex-

Sym.

ed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex - - ed.

6 — #6 6 — 6 — 6 — #6 7 6 6 4 3 6 # # 6 — 6 # 6 6 4 #

Recit.

My heart is dis - quiet - ed within me, my heart, my heart is dis - - - quieted within me, and the fear of death is fall'n is fall'n upon me,

6 — #6 6 — 6 — 6 — #6 7 6 6 4 3 6 # # 6 — 6 # 6 6 4 #

1st. Treble.

2d. Treble.

then I said, I said, O that I had

Then I said, then

4 2 6 6 6 7 6 6 6 4 5 5 4 3 5 4 5 6 5 3 6

ANTHEM. Continued.

277

wings, O that I had wings like a dove, O that I had wings, had wings like a dove, Then would I flee a-

6 6 7 5 6 6 6 7 6 5 5 4 5 6 5 6 7 6 5 6 - 3 4

way, then would I flee a - way, and be at rest, flee a - way, and be at rest.

6 - 6 5 4 3 2 3 8 5 - 6 - 6 7 5 6 7 6 5

Treble. CHORUS.

Alto.

Tenor.

2d. Treble.

Org.

and be at re - - - - st, would, &c.

O that I had wings, had wings like a dove, then would I flee away, then would I flee a - - way, would flee a -

6 - 6 7 # 6 Org. # # 6 7 8

way, and be at rest, then would I flee a - - way, would flee a - way, and be at rest.

Then would I flee a - - way, would, &c.

3 7 5 3 2 6 5 6 8 4 6 3 3 2 6 5 6 5 6 5 6 7 5 3

ANTHEM. Continued.

279

Treble. CHORUS.

Then would I flee a - - - way, and be at rest, flee a - way, and be at rest, then would I flee a -

Alto.

Then would I flee a - way, would flee a - way, and be at rest,

Tenor.

Then would I flee a - - - way, a - - - way, and be at rest, be at rest, then

Then would I flee a - way and be at rest, be at rest, then

6 5 3 6

way and be at rest, would I flee away, flee away, then would I flee away, would flee away, and be at rest.

then would I flee a - - way, would flee a - way, and be at rest, would flee away, and be at rest.

would I flee a - - way, then would I flee a way, flee away, and be at rest, and be at rest, be at rest.

would I flee a - - way,

6 3 3 3 3 3

would I flee away, and be at rest, would, &c.

6 5 6 4 3 6 6 4 3 6 6 8 7 4 3

Maestoso.

Sin-ner, O why so thought-less grown? Why in such dreadful haste to die? Daring to leap to worlds un-

6 6 6 5 4 3 6 4 # 6 5 6 6 5 4 3

Pia.

known, Heedless against thy God to fly? Wilt thou des-pise e-ter-nal fate, Urg'd on by sin's fan-tas-tic

6 6 4 5 5 # 6 7 6 5

dreams, Madly at - tempt th' infer - - nal gate, And force thy pas - - sage to the flames? Stay, Stay,

6# 6 6 4 # # 6 6 4 6 4 #

Detailed description: This system contains the first four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of two sharps (F# and C#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second staff. Below the fourth staff are numerical figures: 6#, 6, 6, 4, #, #, 6, 6, 4, 6, 4, #.

Stay, sin - ner, stay, Stay, sin - ner, on the gospel plains, Be - hold, Behold, the God of love un - fold, The

36 3 3 3 3 6 6 3 3 3 3 6 5 4 3

Detailed description: This system contains the next four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second staff. Below the fourth staff are numerical figures: 36, 3, 3, 3, 3, 6, 6, 3, 3, 3, 3, 6, 5, 4, 3.

glo - ries of his dy - ing pains, For ev - er tell - ing, yet un - told, For ev - er, for ev - er, for

6 3 6 7 # 5 6 4 # 7

ev - er tell - ing, ev - er tell - ing, yet un - told, For ev - er tell - ing, ev - er tell - ing, yet un - told.

6 6 3 3 3 5 6 6 5 4 3 3 3 3 3 3 5

Slow.

PAVILION. Sevens.

B. Holt. 283

Cres. *For.*

Second Treble.

Gently glides the stream of life, Soft a-long the flowery vale, Or impetu-ous down the cliff, Rushing roars when storms as-sail.

First Treble.

6 7 $\frac{95}{43}$ 7 $\frac{86}{64}$ 6 $\frac{65}{43}$ 6 $\frac{7}{4}$ $\frac{86}{54}$ 5 7

Pia. *Cres.*

Tis an ever varied flood, al-ways rol-ling to its sea, Slow, or quick, or mild, or rude, Tending to E-----ter-----nity.

$\frac{65}{43}$ 7 $\frac{5}{3}$ $\frac{84}{6}$ 7 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{65}{43}$ 6 7

CHORUS ANTHEM.

Ho - sanna, blessed is he that comes, Ho - - sanna, Ho - sanna, blessed is

Air.
Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord. Ho - san - na, blessed is he that comes, Ho - sanna, Ho -

he that comes in the name of the Lord. Ho - san - na, blessed is he that comes, Ho - - sanna, Hosanna,

sanna, in the highest, Hosan - na, Hosan - na in the highest, Ho - - sanna in the high - - - est.

Hosanna in the high - est, in the highest, Ho - san - na, Ho - sanna, Ho - - sanna in the high - - - est.

Continued.

285

Ho - sanna, bless - ed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Hosanna, Ho - - sanna, Ho - - -
 Ho - sanna, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Ho - sanna, Ho -
 Ho - - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho - - -
 Ho - - san - na, bles - sed, blessed is he that comes, Ho - sanna, Hosan - na, Hosan - na, Ho -

6 6 6 6 7 7

Portis.

sanna, Ho - - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

sanna, Ho - sanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

7 7 6 # 6 6 5 6 6 5 #

ANTHEM. Continued.

Pia. *Cres.* *Portis.*

Blessed is he that comes, Ho - san - na. Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna, Ho - sanna, in the highest,

Ho - san - na, bless - ed is he that comes, Ho - - san - na - - - Ho - san - - - na in the highest,

Blessed is he that comes, Ho - - sanna, Ho - - - sanna, Ho - sanna in the highest,

Ho - sanna, bless - ed is he that comes. Ho - sanna, Ho - san - - na, in the highest,

6 6 6 6 # 6 7 7 5 6 5 6

in the high - est, Ho - - san - na, Ho - - sanna, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho -

Organ.

6

ANTHEM. Continued.

287

For.

san - na in the high - - est, Ho - - sanna in the high - est, Ho - san - na in the high - - est.

6 5 7
4 3

6 5 7
4 3

NELSON. S. M.

Burnham.

And must this bo - dy die? This mortal frame de - cay? And must these active limbs of mine Lie 'mouldering in the clay?

— 5 6 # — 7 # 5

AN ODE FOR CHRISTMAS.

At this un - wont - ed hour be - hold ! What strikes my wond' - ring soul with fear, How all yon

6 4 # 6 6 6 4 5

east is streak'd with gold As if the op' - ning morn was near. I mark it ! now the streams u -

6 7 5 6 6 # 6 #

First system of musical notation, consisting of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music is in 2/4 time. The lyrics are: - nite One pil - lar now of moving light, My soul too shakes, it shrinks it dies, See through the air the

Figured bass notation below the bottom staff: 6 — 6 — 6 7 5 6 3 4 7 5 3 6 # 4 # # 6

Second system of musical notation, consisting of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music is in 2/4 time. The lyrics are: vis - ion flies. Heav'n shield us, Heav'n shield us, Lo 'tis just at hand, Some strange event impends, Over our

Figured bass notation below the bottom staff: 6 # 37 # 6 # 4 6

heads di - rect it seems to stand, And now the blaze de - scends. O shepherds now your fears resign, I come not

6 4 # 5 # 6 6 6 4

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The middle staff is a treble clef with a key signature of one sharp, containing a similar melodic line. The bottom staff is a treble clef with a key signature of one sharp, containing a bass line. Below the bottom staff, there are numerical figures: #, #, 6 4, #, 5 # 6, 6, 6 4. There are also some accidentals (sharps) and a fermata-like symbol above the first two notes of the bottom staff.

arm'd with wrath di - vine, But fraught with heav'nly love. The news, the wel - come news I bring, Sounds high on ev'ry sacred

6 9 7 6 # 3 3 6 3 5

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a treble clef with a key signature of one sharp. Below the bottom staff, there are numerical figures: 6 9 7, 6, #, 3 3, 6 3, 5. There are also some accidentals (sharps) and a fermata-like symbol above the first two notes of the bottom staff.

ODE. Continued.

291

string thro' all the realms a - bove. I come and 'tis a blest em - ploy, I come the mes - sen - - ger of joy, Go

6 6 5 5 6 6 6 5

4 3

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line has lyrics underneath it. The piano accompaniment line has a series of numbers (6, 6, 5, 5, 6, 6, 6, 5) and a chord symbol (4 3) below it. The bass line has a series of notes.

publish what I sing ; Earth is no more a scene for - lorn, This night the promis'd Christ is born, Your

6 6 5

Detailed description: This block contains the second system of a musical score. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line has lyrics underneath it. The piano accompaniment line has a series of numbers (#, 6, 6, 5) below it. The bass line has a series of notes.

Sav - - iour and your King. At Bethlem in a manger lies, The swaddled babe; let

6 — 8 7 6 5 6 5 4 4 6 4 3

The rap - tures catch from

raptures rise round this ter - restrial ball. The raptures catch from heart to heart,

6 4 7 The raptures catch from heart to heart - - 7 5 — 8 6 4

heart to heart, from heart to heart,

the raptures catch from heart to heart, Still all shall feel yet all im-part, for Christ was born for all - - -

the raptures catch from heart to heart, 5 # 5 6 5

Chorus.

Glo - ry to God in strains till now un - - known. By ev - ry glow - ing ser - aph

6 5 6 6 6 7 5 5 6

round the throne, Peace to this earth, all worlds ad - - mire the plan, Of heav'ns free

6 6 5 8 7 6 5

- vast, of heav'ns free vast, of heav'ns free vast be - - ne - - vo - lence to man.

6 6 6 6 5 4 5 6 7

AN THE M, from the 4th Chapter of Isaiah.

Stevenson. 295

Alto.

Treble.

good tidings, good tidings of peace.

O Zi-on that bringest good tidings, good tidings of peace, good tidings of peace, good tidings of peace;

6 4 3 6 — # good tidings of peace, good tidings, good tidings of peace. 6 4 7 4 5 3

Get thee up in - to the high moun - - - - - tain O Je -

Get thee up in - to the high mountain, the high moun - - - - - tain, O Je - ru - sa - lem, that

Get thee up in - to the high mountain, the high moun - - - - - tain, O Je - ru - sa - lem that bringest good

b³ 7

- rusa - lem that bringest, that bringest good tidings. O Je - rusa - lem that bringest good tidings,

bringest good tidings, that bringest good tidings, O Je - ru - salem that bringest good tidings, that bringest good tidings.

tidings, O Je - - rusalem that bringest good tidings, O Je - rusalem that bringest, that bringest good tidings.

6

Lift up thy voice, be not afraid, lift up thy voice, lift it

Lift up thy voice, lift up thy voice with strength, lift it up, lift it up, be not afraid, lift up thy voice, lift it

Lift up thy voice, lift up thy voice with strength.

7 # # 6 7

up with strength. Say un-to the ci-ties of Ju-dah, say unto the ci-ties Behold

up with strength. Say unto the cit-ies of Ju-dah, say unto the cities of Judah, Behold

6 87 Say unto the cit-ies of Ju-dah, say unto the cit-ies, the cities of Judah Behold

your God. Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lujah, Halle-lu-jah, Halle-lujah, Halle-lu-jah.

your God. Halle-lujah, &c. &c. Haj-le-lu-jah.

38 6 7 6 4 6 6 4 5 3

GO FORTH TO THE MOUNT.

Dr. Stevenson.

Maestoso. *Tutti. F.*

Go forth to the

Solo. F.

Sym.

mount, bring the ol - ive branch home, And re - - joice for the day of our freedom is come.

GO FORTH TO THE MOUNT. Continued.

299

From that time when the moon upon Aja - lon's vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion grow

Tutti. For.

Oh ne - ver had Ju - dah an hour of such mirth! Oh nev - er had Ju - dah an hour of such mirth!

pale.

Go

Solo.

6 # 6 6 # 6 6 6 4 5

GO FORTH TO THE MOUNT. Continued.

Tutti. For.

Go forth, go forth, bring the

forth, go forth, bring the o - live branch home, And rejoice for the day of our freedom is come.

6 — 6 7 —
4

Sym.

ol - ive branch home, And re - joice, for the day of our freedom is come.

5 6 — 5 5 7 6 5 6 6 5

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system features a vocal melody with lyrics 'Go forth, go forth, bring the' and a piano accompaniment. The second system continues the vocal melody with lyrics 'ol - ive branch home, And re - joice, for the day of our freedom is come.' and includes a piano accompaniment with figured bass notation at the bottom.

ANTHEM.

Dr. J. Stephens. 301

Slow.

Full.

Sing ye un - to the Lord, the Lord our God. sing ye a new re joic - - - ing

6 #6 4 6 6 6 6 5 4# 6 6 4 6 6 6 7 5

ANTHEM. Continued.

Verse. Full. Verse.

song, And let the praise of him, of him be heard his holy saints among, And let the praise of

song, And let the praise of him, of him be heard his holy saints among, And let the praise of

song, of him be heard his holy saints among,

Verse. 6 6 6 6 5 3 Verse.

Full. Verse. Full.

him of him be heard his ho - ly saints a - mong, Le - Is - ra - - el re - joice in God, and praises,

Full. 6 6 6 6 5 3 Verse. Full. 6 #4

ANTHEM. Continued.

303

Verse. Full.

praises, and prais - es to him sing, And let the seed of Si - - on be most joy - ful,

most joy - - ful.

6 $\sharp 6_4$ 6 $\sharp 4$ Verse. Full. 6 $\sharp 6_4$ $\sharp 4_3$

most joy - ful, joy - ful in their King.

Musical score for the first system of the anthem. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Fare you well, Fare you well, My friends I am going a long journey never to re - turn, Farewell,"

Musical score for the second system of the anthem. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "And God grant we may meet in that land of har - mo - ny, where the wicked cease from troubling and Fare you well my friends."

6

ANTHEM. Continued.

305

joy - - -

where the weary are at rest. Where pleasures dwell for - ev - - - er - more, and joys that never, never

joy - - -

6 7 #— 4 # joys that never, never 6

- - - s and joys that never fade, Where pleasures dwell for - - - ever - - - more, and joys that never fade, - - - and

fade, where pleasures dwell forever - more, and joys that never, joys that never fade, where pleasures dwell for -

- - - s that never, never, never, never, never, never, never fade, that never, never

fade, where pleasures dwell for - evermore, and joys that never, joys that nev - er, nev - er fade, that

#— 39 6— #— #—

joys that never fade, and joys - - that never, never fade, where pleasures dwell forevermore, and joys that never

- - evermore, and joys that never fade, and joys that never fade, where pleasures dwell forever - - - more and joys that

fade, that never, never fade, that never, never fade, and jo - - - - ys, that

never, never fade, where pleasures dwell for - evermore, and joys that never fade that never, never

6

fade, that never, never fade, and joys that never fade, where pleasures dwell for - - ev - ermore, and joys that never

never, never fade, where pleasures dwell for evermore, and joys that never, never fade, and joys that never fade, where

never, never fade, that never, never fade, that never, never fade, that never, never fade, and

fade, that never, never fade, and joys that never fade, and joys that never, never, never, fade, where pleasures

6 # 6 # 6

ANTHEM. Continued.

307

fade, - - - and joys that never fade, that never fade,
 pleasures dwell for - evermore, and joys that never fade, and joys that never, never fade,
 jo - - - ys that never, never, nev - er fade, My friends I am summon'd
 dwell for - ever - more, and joys that never, never fade and joys that never, never fade. - - -
 6 #

Fare you well my friend,
 Fare you well my friend, and God grant we may meet in that land of
 to appear at the great tribunal. Fare you well my friends, and
 Fare you well my friend, and # #

ANTHEM. Continued.

har-mony, where the wicked cease from troubling, and where the weary are at rest. farewell, farewell, fare-well.

1 2 1 2

6 7 # 6 4 6 #

HEYBRIDGE. C. M.

Broderip.

My never ceasing song shall show The mercies of the Lord: And make suc-ceed-ing a-ges know How faithful is his word.

6 6 — 6 4 3 6 6 7 6 4 6 5 3 4 6 5 4 3 6 — 5 3 6 4 7

GREENWICH. L. M.

Dr. Madan.

309

Andante. *Second Volta For.*

Plung'd in a gulf of dark despair, We wretched, wretched sin - ners lay, Without one cheerful beam of hope, Or spark of

6 4 6 5 6 4 3 6 6 4 3 6 5 7 6 6 5 4 3 6

Pia.

glimm' - ring day, With pitying eyes, the Prince of grace Be - held our helpless, help - - less grief; He saw, and (O !

6 6 6 4 5 6 4 3 6 5 6 6 6 6

a - maz - ing love!) He came, He came to our re - lief, Down from the shin - ing seats a - bove, With joy - ful joy - - ful

6 6 7 6 5 4 3 5 #6 5 4 3 5 6 6 5 6 4 5 3

haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this

Chorus. Vivace.

6 6 5 6 7 6 6 7 7 5 6

GREENWICH. Continued.

311

love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious hu - man

GREENWICH. Continued.

Pia. *For*

break, Their silence break. Angels assist our migh - - ty joys; Strike all your harps, your harps of gold; But when you

6 6 5 6 6 4 3 6 6 4 5 6 5 6 6 5 6

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains a 3/4 time signature and various musical notations including eighth notes, quarter notes, and rests. The middle staff is for a second vocal or instrumental line, also in treble clef with a key signature of one sharp, featuring trills (tr) and similar note values. The bottom staff is for the piano accompaniment, in treble clef with a key signature of one sharp, showing a 3/4 time signature and a series of chords and single notes. Below the piano staff, a series of numbers (6, 6, 5, 6, 6, 4, 3, 6, 6, 4, 5, 6, 5, 6, 6, 5, 6) are aligned with the measures, likely representing a simplified harmonic or fingering guide.

Pia. *For.* *Adagio Ad Lib.*

raise your highest notes, your highest notes. His love, his love, His love can ne'er be told, His love can ne'er be told.

6 7 6 7 5 7 7 7 6 5 6 6 6 6 7 5 7

Detailed description: This is the second system of the musical score. It also consists of three staves. The top staff continues the vocal line with a treble clef and key signature of one sharp, ending with a double bar line. The middle staff continues the second vocal or instrumental line, also in treble clef with a key signature of one sharp, ending with a double bar line. The bottom staff continues the piano accompaniment, in treble clef with a key signature of one sharp, ending with a double bar line. Below the piano staff, a series of numbers (6, 7, 6, 7, 5, 7, 7, 7, 6, 5, 6, 6, 6, 6, 7, 5, 7) are aligned with the measures, continuing the harmonic or fingering guide from the first system.

Long and mournful is the night, Mental night of gloomy fear: Source of com - fort, source of light,

6 6-4 5 6 6 4 # 6-4 5

When, O when wilt thou ap - pear? Thy beams a - lone can bid the gloom de - - part, And spread ce - les - tial morn - ing o'er my heart.

6 6-4 5 40 6 - 6 - 6 5 4 3 6 - 6 4 7

Alr. Pia.

I praise the God, who while I kept my watch be - - side the grave, Where cold and

8 7 6 7 / 6 5 4 5 5 6 5 6 / 3 4 6 6 / 4 3 6 6 / 4 # 6 6 5

dead my Fa - - ther slept, Where drown'd in grief my mo - - ther wept, An Or - phan stoop'd to save.

7 / 10 6 5 8 / 5 6 / 9 6 8 / 3 7 / 5 6 # 3 # 6 6 / 4 7

AN THEM. The Heavenly Vision.

315

thousands of thousands, and ten times thou-

I beheld and lo a great multitude which no man could number, thousands of thousands, and ten times

I beheld and l - - - o thousands of thousands, and ten times thousands, thousands of

6 thousands of thousands, and ten times thousands, thousands of, &c.

sands, thousands of thousands, and ten times thousands, thousands of thousands, and ten times thousands, stood before the

thousands, thousands, &c. thousands of thousands, and ten times thousands, stood before the Lamb, and they had palms in their

thousands, and ten times thousands, thousands, thousands, &c. thousands, &c. stood before the

thousands, &c. 5#6 thousands of thousands, and ten times thousands of thousands, stood before the 6 6 6 6 5#6

hands, and they cease not day nor night, saying Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God Almighty, which was, and is, & is to come, which

6 6 #
4

was and is, and is to come. And I heard a mighty angel fly - - - - ing thro' the midst of heav'n, crying with a

6 6 5
4 3

6

ANTHEM. Continued.

517

loud voice, Wo, Wo, Wo, W - - - - o be unto the earth by reason of the trumpet which is yet to sound. And when the

6— 6 6 6 6 6 6 4

last trumpet sounded the great men and nobles, rich men and poor, bond and free gathered themselves together, and cried to the rocks and mountains to fall upon them, and

3 4 6 #— 6 4 3 #— 6 # 6

hide them from the face of him that sitteth on the throne, for the great day of his wrath is come, and who shall be able to stand, and who shall be able to stand

6 6 6—#6 # 6/4 6—7 5b7 6 6 5/4 3—

CANDICE.

S. M.

H. E. More.

Ye birds of lofty wing, On high his praises bear, Or sit on flow'ry boughs and sing, Your Maker's praises there.

5b6/4 6 8 6 7 6 7 6 6 6 8 6 5/4 3

SABBATH MORN.

L. M.

10 lines.

B. Holt.

319

Second Treble. Andante. *Pia.* Mezzo. Forte. Forte.

First Treble.

Base.

How calm comes on this ho - ly day! Morning un-folds the east - ern sky, And up - ward takes her lof - ty

9 6 7 6 6 7 # 6 #6
4 4 4 5

Mezzo. Forte. Forte.

way, Tri - umphant to the throne on high. Earth glorious wakes, as o'er her breast The morning

6 6 6 7 7 6 6 7 6

Pia. *Forte.*

flings her ro - sy ray, And blush - ing, from the dreamless rest, Un - veils her to the

8 9 6 5 6 5 4 3 6 4 6 9 3 6 4 6 4 #

Detailed description: This system contains the first three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The first staff has a 'Pia.' marking above the 5th measure and a 'Forte.' marking above the 10th measure. The lyrics are written below the middle staff. Below the bottom staff are numerical figures: 8 9, 6 5, 6 5, 4 3, 6 4, 6, 9 3, 6 4, 6 4, and a sharp sign.

Pia.

gaze of day, So still the scene, each wake - ful sound, Seems hallowed mu sic breathing round.

7 6 9 3 9 3 6 7 6 5 4 3

Detailed description: This system contains the next three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The first staff has a 'Pia.' marking above the 5th measure. The lyrics are written below the middle staff. Below the bottom staff are numerical figures: 7, 6, 9 3, 9 3, 6, 7, 6, 5, 4, and 3.

SABBATH MORN. Continued.

321

Mezzo Forte. Pia.

So still the scene, each wake - - - ful sound, Seems hal - lowed mu - - - sic breath - - ing round.

6 6 #6 6 6 7

SICILIAN HYMN. 8 and 7.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

6 4 1 6 4 6 3 6 4 5 6 5 6 7 5 6 4 5 4 6 5 5 6 4 3 6 7

Day of Judgment, day of wonders, Hark! the trumpet's aw-ful sound, Louder than a thousand thunders, Shakes the

9 4 6 7 6 5

vaat Cre - a - tion round, How the sum - mons, how the summons, Will the sin - ner's heart con - found.

6 5 6 6 6 4 7

First system of musical notation for 'TABERNACLE. 8 and 7.' The system consists of four staves. The first three staves are vocal parts in G major (one sharp) and 2/4 time. The fourth staff is a basso continuo line with figured bass notation. The lyrics are: 'Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great sal - vation; See, I languish, faint and die.'

Figured bass notation for the first system:

7
4
2

6 — 5 6
5

7
4
2

6 4
3

6

6 5
4 3

6 4
2

6 4 3 6 4 7 6 6 4 5

Second system of musical notation for 'TABERNACLE. 8 and 7.' The system consists of four staves. The first three staves are vocal parts in G major (one sharp) and 2/4 time. The fourth staff is a basso continuo line with figured bass notation. The lyrics are: 'Guilty, but with heart relenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting; Send, O send me, Send, O send me quick relief.'

Figured bass notation for the second system:

6 4

6 — 6 5
4 3

6 5 6 6 4
3

6 5
4 3

6

6 6 4
3

3 — 6 6 5
4 3

See the Lord of glory dying! See him gasping, hear him crying! See his burthen'd bosom heave! Look ye

5 6 # # 6 #

sinners, ye that hung him! Look how deep your sins have stung him! Dy - ing sin - ners, look and live.

6 5 # 7 6 4 #

WESTBOROUGH. 8 and 7.

Haydn. 325

Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - - guil - - ing,
While the sun shews every feature, Smiling through descend - ing showers.

6
5

6
4

7

6

6
4

7

6
4

Chant their lit - tle notes with glee; But to see a Saviour smiling, Is more soft and sweet to me.

#

6

5

6

6

6

86

6

7

Musical score for the first system of the hymn 'Bethlehem'. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). The fourth staff is the basso continuo in bass clef with a key signature of one sharp. The lyrics are: 'Lift up your heads in joy - ful hope, Salute the hap - - py morn, Sa - lute the hap - py morn;'. Below the basso continuo staff are figured bass numbers: 6, 6/4, 7, 6, 8/7, 6/5, 6—, 8/7, 6/5, 8/7, 6/5, 4/3.

Lift up your heads in joy - ful hope, Salute the hap - - py morn, Sa - lute the hap - py morn;

6 6/4 7 6 8/7 6/5 6— 8/7 6/5 8/7 6/5 4/3

Musical score for the second system of the hymn 'Bethlehem'. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). The fourth staff is the basso continuo in bass clef with a key signature of one sharp. The lyrics are: 'Each heav'nly pow'r Proclaims the glad hour, Lo Je - sus the Saviour is born, Lo Je - sus the Saviour is born.'. Below the basso continuo staff are figured bass numbers: 6, 7, #, 9/8, 7/6, 6/4, 5/3, 9/8, 7/6, 6/4, 5/3.

Each heav'nly pow'r Proclaims the glad hour, Lo Je - sus the Saviour is born, Lo Je - sus the Saviour is born.

6 7 # 9/8 7/6 6/4 5/3 9/8 7/6 6/4 5/3

Behold the Judge descends, his guards are nigh: Tempest and fire attend him down the sky, Heav'n earth, and hell draw near; let all things come,

6 6 3 5 6 6 5 6 7 6 #6 # 6 6 !

To hear his Justice and the sinner's doom! "But gather first my saints," (the Judge commands.) "Bring them, ye angels, from their distant lands!"

4 6 #6 6 6 4 # 6 7 6 4 5 6 #6 6 4 6 6 6 4 7

O praise ye the Lord, Pre-pare your glad voice, His praise in the great As-sembly to sing: in

6 5 6 6 5 5 5

our great Cre-a-tor, Let Is-r'el re-joice, And children of Si-on Be glad in their King.

5 5 5 7 6 5 6 5

The God of glo - ry sends his summons forth, Calls the south na - tions and awakes the north; From east to west the sov'reign orders spread,

6 5 # 8 6 6 4 # 6 # 5 4 # #

Through distant worlds and regions of the dead, The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

42 # 6 # 6 6 # 6 7 #

A - long the banks where Babel's current flows, Our captive bands in deep despond - ence stray'd, While

6 6/4 7 6# 6# 6 7/4 5 6 — 4 #6/4 8 9/6 7

Zi - on's fall in sad re - membrance rose; Her friends, her chil - dren min - gled with the dead.

6 6 — 7 6 5/4 # 6 6 4 6/4 #

CASTLE STREET. L. M.

331

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,

6 6 7 6

guilt and shame, Thou ev - - er gracious, ev - , er just. Thou ev - er gracious, ev - er just.

6 4 8 6 5 4 3 6 6 6 6 6 3 7

Not to our names, thou on - ly just and true, Not to our worthless names is glory due, Thy pow'r and grace, thy

5 6 5 5

truth and justice claim, Immor - tal honours to thy sov'reign, sov'reign name, Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen

8 6 7 6 7 6 5 4 3 6 5 4 3 8 6 8 6

FLOWERFIELD. Continued.

333

say, where is your God, Shine through the earth, from heav'n thy blest a - bode, Nor let the heathen say, where is, where is your God.

6 5 6 5 4 5 4 6 5 4 3 7 6 5 4 3 5 6 6 4 7

LITTLE MARLBOROUGH. S. M.

Williams.

Welcome sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joicing eyes.

6 5 # # 6 # 6 6 # 6 #

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry

6 6 4 6 5 4 3 6 6 4 7 6

heart a throne prepare, And ev' - - ry voice a song, And ev' - - ry voice a song.

6 6 6 5 4 3 4 3 6 5 6 4 7

From all that dwell be - low the skies, Let the Cre - a - - tor's praise a - rise, Let the re-

6 87 6 4 7 4 2 76 4 5 54 3 2 6 4 7 87 4 2

ev' - - ry

deemer's name be sung, 'Through ev' - - ry land by ev' - - ry tongue. E - ter - nal are thy mercies,

5 6 7 6 4 7 T. S. 8 7 2

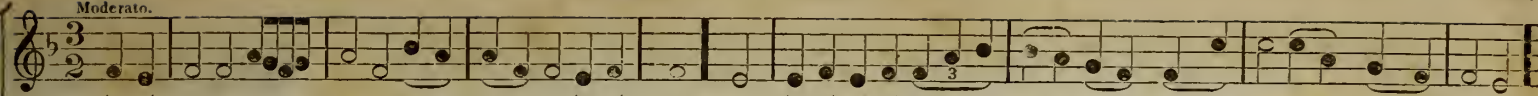
Lord; E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall

7 6 6 4 5 5 6 6 6 T. S. 6 4 5 6

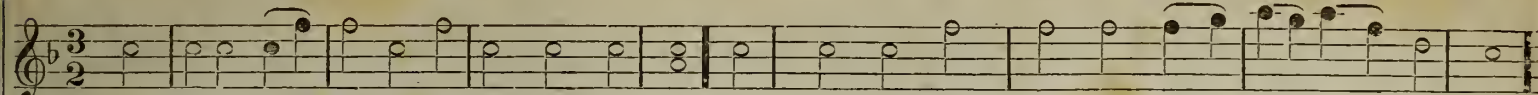
rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

6 5 6 5 6 6 6 7 6 6 7

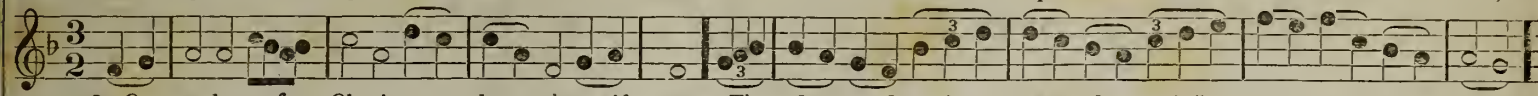
Moderato.



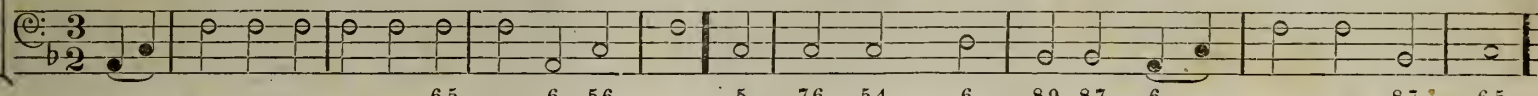
1. Thou sweet gli - ding Ke - dron, by thy si - lent stream, Our Sa - viour at mid - night, when Cyn - thia's pale beam,



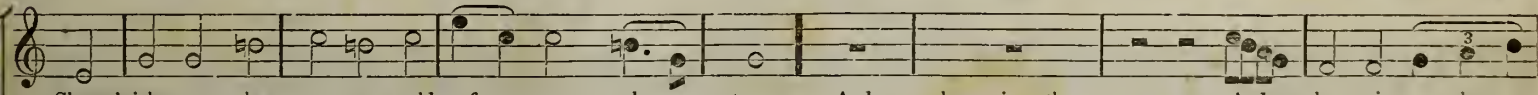
2. How damp were the vapours that fell on his head, How hard was his pillow, how hum - ble his bed,



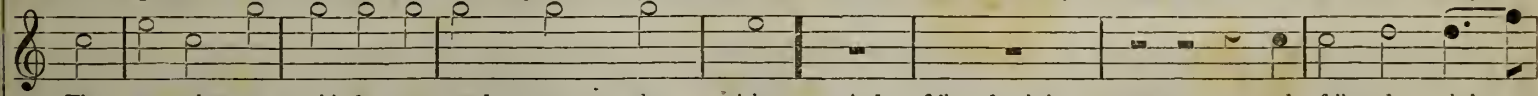
3. O garden of Ol - i - vet, dear honour'd spot, The fame of thy won - ders shall ne'er be for - got,



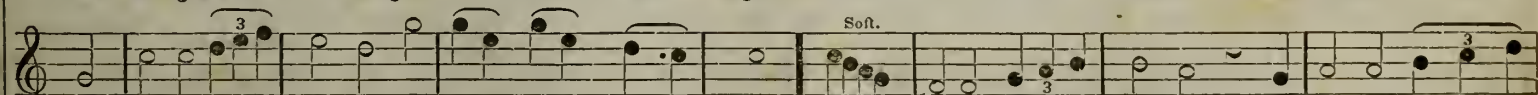
6 5 4 3 6 5 6 3 5 7 6 5 4 3 6 8 9 8 7 6 8 7 6 5 4 3



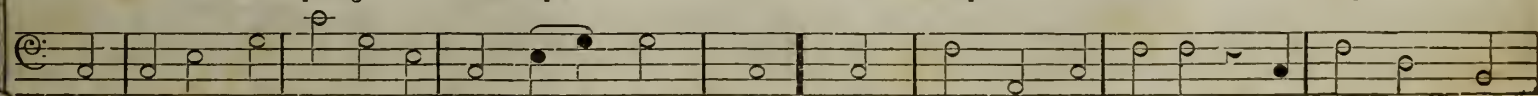
Shone bright on the waters, would fre - quent - - ly stray, And lose in thy murmurs, And lose in thy



The an - gels as - tonished, grew sad at the sight, And followed their master, and followed their



The theme most trans - porting to ser - aphs a - - bove, The triumph of sorrow, the triumph of



4 3 6 4 6 6 6 5 6 6 4 3 5 6

murmurs, the toils of the day, the toils of the day! - - - the toils of the day.

master, with solemn de - light, with sol - - emn de - - light, - - with sol - - emn de - - light.

sor - row, the triumph of love, the tri - umph of love, - - - the tri - umph of love.

6/4 6 8b7 6 5/4 3 6 5 4/3 6 6 5 3

HORNCASTLE. S. M.

Harmonia Sacra.

Well, the Re - deemer's gone, T'ap - pear be - fore your God, To sprin - kle o'er the flam - ing throne, With his - - - a - toning blood.

6 5 6 4 7 6 5/4 3 6 5 3 5# 6 4/3 5 5 5 6 4 3 5 6 #6 6 5 5 5 6 7 8 5 - 6 7 5 4 3

And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick - ning

ray, and darkness veil'd the mourn - ing day. No, he withdrew his sick - ning ray, And darkness veil'd the mourning day.

All nature hear the sacred song, At - tend, O earth, the solemn strain, Ye whirlwinds wild that sweep a - long,

6 6/4 7 6 5#6 6 6/4 # 6 6 8/3 6 5 3

Ye dark'ning storms of beating rain, Um - bra - - geous glooms of for - ests drear, And sol - i - ta - ry de - serts

6 6 # #6/4 6 5 6 4/3 5/3 6/4 5 # 6 6 7

hear, Be still ye winds, while to your Ma-ker's praise, The crea-tures of his pow'r, as-pire their voice to raise.

6 5
4 3

6 6 3 6 5 4 6 6 6 6 6 5 7

GREENVILLE. 8 & 7, or 8, 7 & 4.

Gently, Lord, O! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears! D. C.

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace. Fine.

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace. Fine. D. C.

7 —

The Lord, the sov'reign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant

5 # 5 6 5 6 5 # 6 5

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests. Below the staves, there are lyrics and a series of numbers and symbols: 5, #, 5, 6, 5, 6, 5, #, 6, 5.

worlds and regions of the dead; No more shall Atheists mock his long de-lay; His vengeance sleeps no more, be-hold the day.

#6 6 4 5 6 5 6 6 # 6 6 6 4 #

Detailed description: This system contains the next two staves of music. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. Below the staves, there are lyrics and a series of numbers and symbols: #6, 6, 4, 5, 6, 5, 6, 6, #, 6, 6, 6, 4, #.

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the second staff.

Jesús shall reign where'er the sun, Does his suc-cessive jour-neys run, His kingdom stretch from shore to shore.

Below the bottom staff are the following figures: 6, 6 5 3, 6, 8 7 6 5, 4 3, 5 6 4, 6 4, 8 7.

Second system of musical notation. It consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the second staff. The first staff has a 'Pia.' marking above it, and the second staff has a 'Forte.' marking above it. The third staff has a 'Duet.' marking below it.

His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons shall wax and wane no more.

Below the bottom staff are the following figures: 8 7 6 5 4 3, 6 5 4 3, 6 5 4 3, 5, Instrument, Voice. 6, 6 5 4 3, 6 5 4 3.

First system of the musical score. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. The music features a melody in the upper staves and a bass line in the bottom staff. The lyrics are: "Hark! how the cho - ral song of heav'n Swells full of peace and joy a - bove! Hark! how they".

Hark! how the cho - ral song of heav'n Swells full of peace and joy a - bove! Hark! how they

6— 6 6 7 6— 4 6 6 4

Second system of the musical score. It consists of three staves, continuing from the first system. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. The music features a melody in the upper staves and a bass line in the bottom staff. The lyrics are: "strike their golden harps, And raise the tune - ful notes of love! And raise the tune - ful notes of love!".

strike their golden harps, And raise the tune - ful notes of love! And raise the tune - ful notes of love!

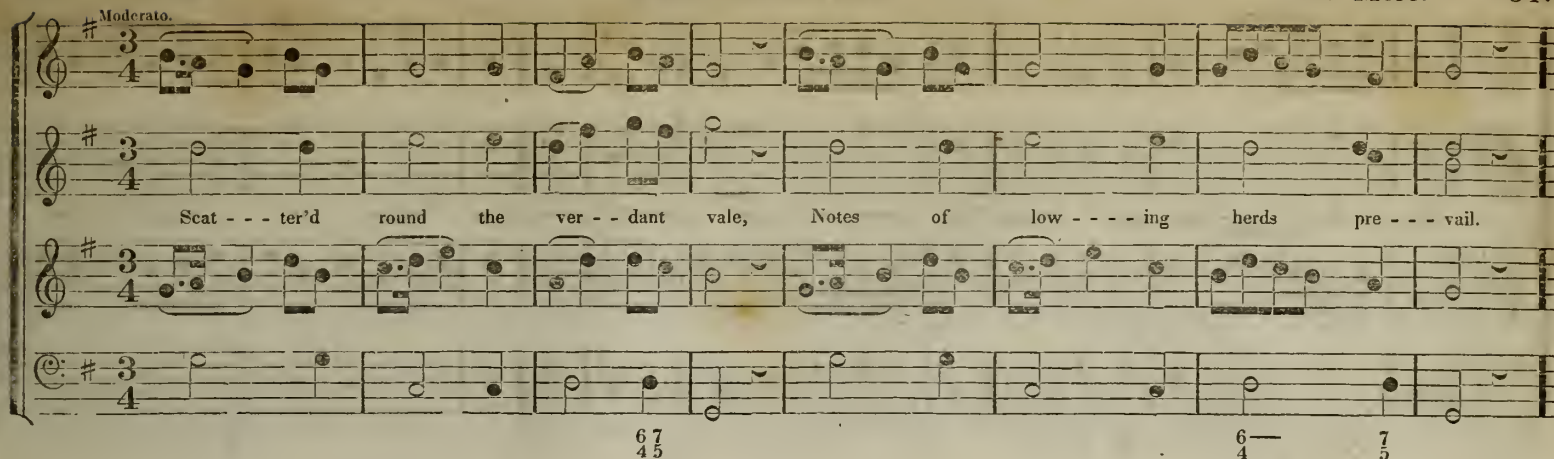
6— 7— 6 4 7 5 8 7— 5 4 6 8 6 4 7

MERRIMACK. 7's.

H. E. More.

347

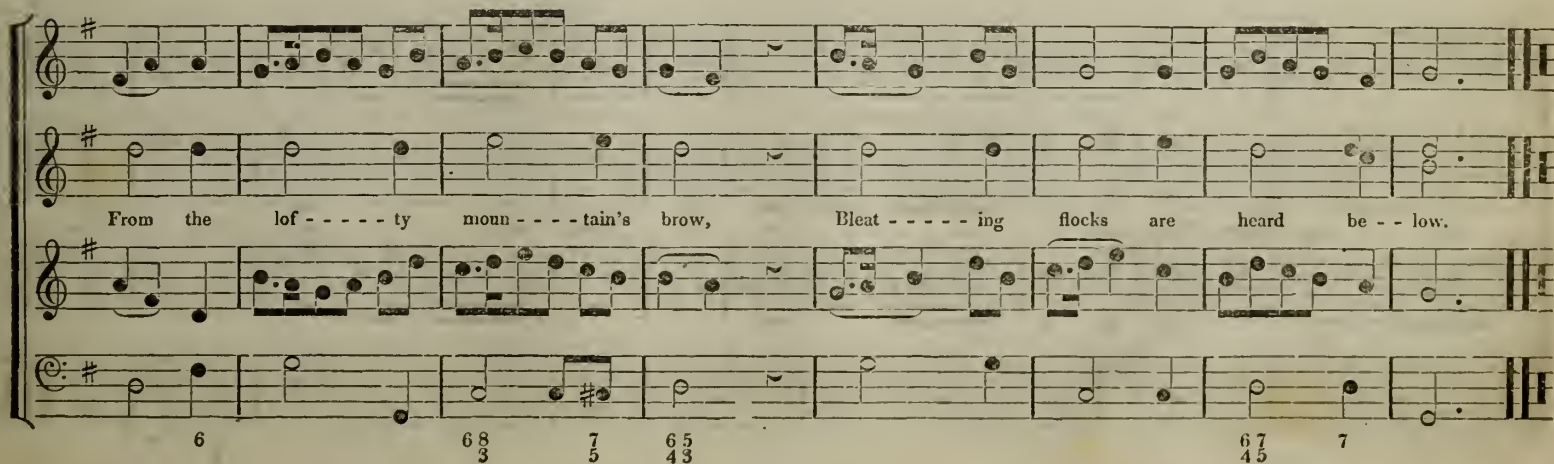
Moderato.



Scat - - - ter'd round the ver - - dant vale, Notes of low - - - ing herds pre - - - vail.

6 7
4 5

6 — 7
4 5



From the lof - - - - ty moun - - - - tain's brow, Bleat - - - - ing flocks are heard be - - low.

6

6 8
3 5

7 6 5
5 4 3

6 7 7
4 5

Musical score for the first system, measures 1-8. The score is written for four staves: Treble, Alto, Treble, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Far as - - - - thy name is known, The world de - - clares thy praise; Thy saints, O Lord, be-". The first staff has a *Pia.* marking above measure 7. The second staff has a whole rest in measure 7. The third staff has a whole rest in measure 7. The fourth staff has a whole rest in measure 7. The bottom of the system shows the following figures: 6 6 5 / 6 7, with a 4 under the first 6 and a 4 under the first 6.

Far as - - - - thy name is known, The world de - - clares thy praise; Thy saints, O Lord, be-

6 6 5 / 6 7

Musical score for the second system, measures 9-16. The score is written for four staves: Treble, Alto, Treble, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "fore thy throne Their songs of hon - - - - or raise, Their songs of hon - or raise." The first staff has a *Forte.* marking above measure 10. The second staff has a *Pia.* marking above measure 10. The third staff has a whole rest in measure 10. The fourth staff has a whole rest in measure 10. The bottom of the system shows the following figures: 6 7, with a 4 under the 6.

fore thy throne Their songs of hon - - - - or raise, Their songs of hon - or raise.

6 7

DESPONDENCE. 10's.

B. Holt.

349

Along the banks where Ba--bel's cur----rent flows, Our cap-tive bands in deep des--pond--ence stray'd; While

Figured bass notation: \sharp \sharp 6 \sharp $\frac{8}{6} \frac{7}{5}$ \sharp — 6 6 6 5 $\frac{5}{3}$ $\frac{6}{4}$ 7 \sharp 6 $\frac{4}{4}$

Zi--on's fall in sad re-----membrance rose, Her friends, her chil---dren min---gled with the dead.

Figured bass notation: \sharp $\frac{6}{5}$ 6 \sharp $\frac{6}{5}$ \sharp — \sharp 6 — 6 6 5 $\frac{6}{4}$ \sharp

Hal - le - lu - jah to the Lamb, who hath bought us our pardon, We'll praise him a-

6 4 7 4 6

gain, when we pass over Jordan. We'll praise him a - gain, when we pass over Jordan.

6 4 6 4 6 4 6

When faith presents the sa - - viour's death, And whispers this is thine, Sweet - - ly my ris - - - - ing

7
5

6 # 6

6
4

6 — 6
4 3

6 5
4 3

6

hours advance, And peace - ful - ly de - - cline, Sweet - - ly my ris - - - - ing hours ad - vance, And peace - ful - ly de - - cline.

6 —

6 4 7 5 3 4

6

6 4
3

6 5

6 5
4 3

CHORUS. The Lord shall give strength.

353

Musical score for "The Lord Shall Give Strength" by J. S. Bach. The score is in G major (one sharp) and common time (C). It features four staves: two vocal staves (Soprano and Alto) and two keyboard staves (Right and Left Hand). The tempo is marked "Moderato." and the texture is "Duo." The lyrics are: "The Lord shall give strength un - to his peo - ple, The Lord shall give strength unto his people, The Lord shall give his". The score includes figured bass notation for the keyboard parts, with figures 6 4 and 6 5 appearing below the left hand staff.

45
 6 4 6 5 6 5 # 6 4 #

CHORUS. Continued.

Duo. *Dim.* *P.P.* *Cres.*

lu - jah,

lu - jah. The Lord shall give his people the blessing of peace, peace, peace. The Lord shall give his people the blessing of

6 6

Dim. *Adagio. P.P.* *Tutti. For.*

Hal - le - lu - jah, Hal-

peace, peace, peace, the blessing of peace. Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal-

Hal - le - lu - jah, Hal-

6 4 5 6 5 4

le - lujah, Halle - lujah.

Hal - - - le - lujah, Halle - lujah, Halle - lujah, Halle - lujah. A - - men. A - - men.

le - lujeh Halle - lujah.

5 6 4 5 5 4

CORONATION. C. M.

Holden.

Soft. Loud. Soft. Loud.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth the royal diadem, And crown him, &c.

5 4 6 5 4 3 6 6 6 4 3 6 6 5 4 3

The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kindly provide; To sheep of his pasture his

6 5
4 3 6 5
4 3 6 5 6 6
5 6
4

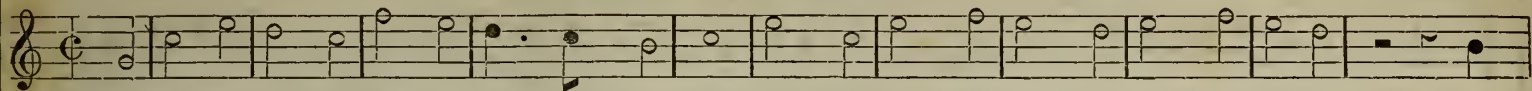
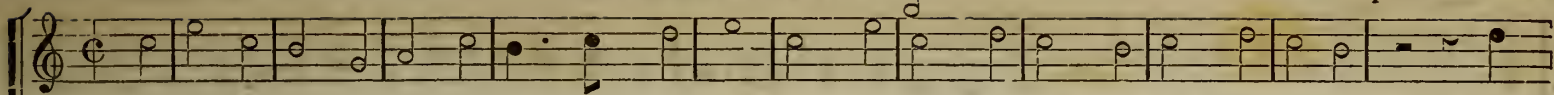
mer - - cies a - bound, His care and pro - tection, His care and pro - - tection. His care and pro - - tection his flock will sur - round.

6 ——— 6 5
4 3 6 5 6 6 6 ——— 4 5
3 4 4 3

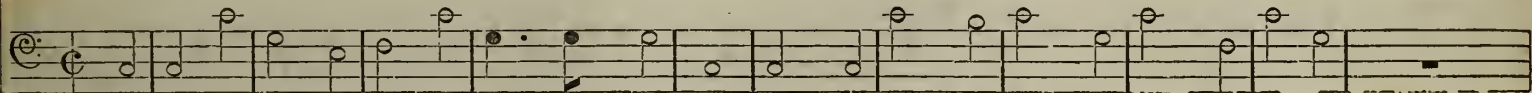
SALVATION.

A. Capen.

357



There is a stream that sprang on Cal - va - ry's hill, Fill'd by a Saviour's tears, a Saviour's blood; Which

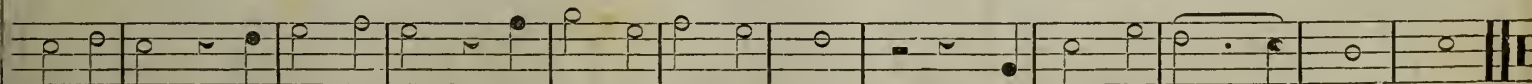
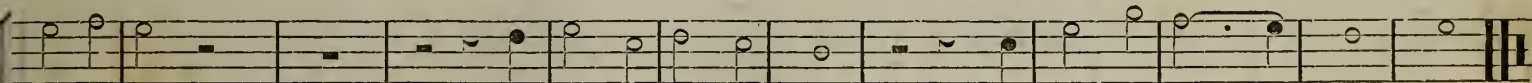


6

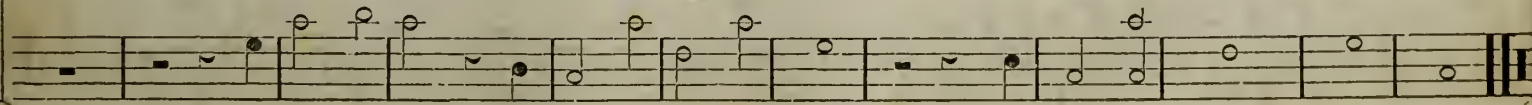
4

5

6



rose and ran, And still shall rise, Un - til the world shall bathe In the re - deem - - - ing flood.



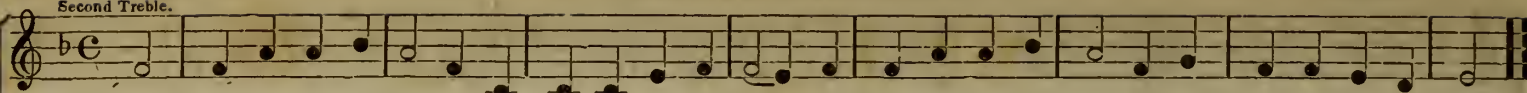
6

6

7

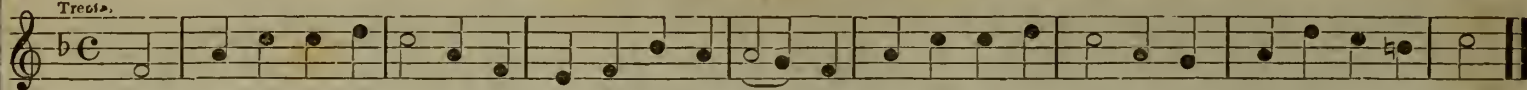
5

Second Treble.



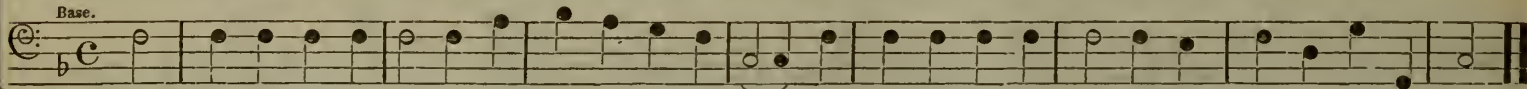
1. From Greenland's icy mountains, From India's coral strand; Where Africa's sunny fountains Roll down their golden sand;

Treats.

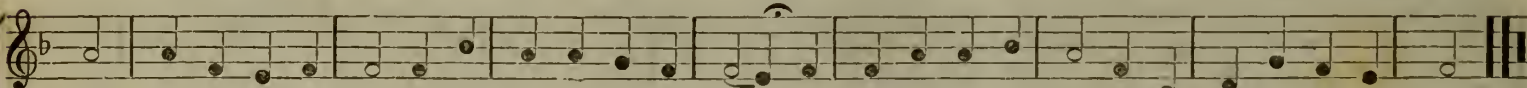


2. What though the spicy breezes, Blow soft o'er Ceylon's isle? Though every prospect pleases, And only man is vile.

Base.



3. Shall we, whose souls are lighted By wisdom from on high, Shall we, to men benighted, The lamp of life deny?
4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;



1. From many an ancient river, From many a palmy plain, They call us to deliver,—Their land from error's chain.



2. In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.



3. SALVATION! O SALVATION! The joyful sound pro-claim, Till earth's remotest nation, Has learnt Messiah's name.
4. Till o'er our ransom'd nature, The Lamb for sinners slain, Redeemer, KING, CREATOR, Returns to bliss to reign.

SUPPLEMENT.

DRESDEN. Six-line. L. M.

The Lord my pasture shall pre - - pare, And feed me with a shepherd's care; His presence shall my wants sup - - ply,

And guard me with a watchful eye, My noon-day walks, he shall at - - tend, And all my midnight hours de - - fend.

WANTAGE. C. M.

Our days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

Figured bass: 87 6 6 4 b 87 # # 87 # 6 # 6 4 3 87 #

STAMFORD. C. M.

Tansur.

Lord, not to us, we claim no share, But to thy sacred name, Give glory for thy mercy's sake, And truth's e - ter - nal fame.

Figured bass: 6 5 7 6 6 5 6 5 7

O 'twas the dawn of heav'nly day, When Christ the Lord ap - - pear'd;

7 6 5 6 7

Detailed description: This is the first system of a musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. Below the bottom staff, there are five numbers: 7, 6, 5, 6, and 7, which likely correspond to the measures of the music.

He chas'd the for - mer night a - - way, And all the sha - - dows clear'd.

6 46 6 6 5 8 6 5

Plu. For.

Detailed description: This is the second system of the musical score. It also consists of four staves with the same key signature and time signature as the first system. The lyrics continue from the first system. Above the first staff, the word 'Plu.' is written, and above the second staff, the word 'For.' is written. Below the bottom staff, there are seven numbers: 6, 46, 6, 6, 5, 8, and 6, which likely correspond to the measures of the music.

MARSEILLES HYMN.

4

Tenor.

Alto.

Duett. 2d Treble.

Soprano.

Let all the nations join to cel - e - brate thy praise; Let the whole world O Lord combine To praise thy glorious name To

Thy name, Almighty Lord, shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth forever stands. Thy

6 5 6 6 7 5 5 93
7 4

Alto

Tutti.

praise thy glorious name. O! let them shout and sing In humble pious mirth, For thou the righteous judge and king Shalt govern all the

truth forever stands. Far be thine honors spread, Long may thy praise endure; 'Till morning light and evening shade, shall be exchanged no

7 7 — 6 — 6 b⁵ b³ — 6 b³ b³ 6 6

MARSEILLES HYMN. Continued.

5

earth. Shall govern all the earth.

more Shall be exchanged no more. Thy name in hallowed strains be sung, We

Symph.

b6 5 b6 b6 b3 b6 4 2 b6 b3 b6 4 2 6 4 6 4 6 6 6 4 6 6

join the solemn praise; To thy great name with heart and tongue, Our cheerful homage raise.

6 6 4 7 5 6 6 4 6 4 6 6 6 4 6 6 6 4 6 6 6 7 5

His mercy and his truth, The righteous Lord displays; In bringing waud'ring sinners home, And teaching them his ways.

6 7 6 6 5 6 5 6-6 6 $\frac{4}{2}$ 6-6 5 7

CROYDON. S. M.

German.

To bless thy chosen race, In mer - cy Lord incline; And cause the brightness of thy face, On all thy saints to shine.

1 6 5 6 6-5 6 $\frac{4}{4}$ 6 6 $\frac{4}{7}$ 6-5 5 6 5 6 5 8 7

CHANTS.

VENITE EXULTEMUS.

Double.

Alto and Tenore.

1 O come, let us	sing un-to the	Lord;	let us heartily rejoice in the	strength of	our sal-	vation.
3 For the Lord is a	great	God;	and a great	king a - bove	all	Gods.
5 The sea is	his and he	made it;	and his hands pre-	pared the	dry	land.
7 For he is the	Lord - our	God;	and we are the people of his	pasture and the	sheep of his	hand.

2 Let us come before his	presence with	thanksgiving,	and shew ourselves	glad in	him with	psalms.
4 In his hands are all the	corners of the	earth,	and the strength of the	hills is	his	also.
6 O come let us	worship and fall	down,	and kneel be	fore the	Lord our	Maker.
8 O worship the Lord in the	beauty of	holiness,	let the whole	earth stand in	awe of	him.

VENITE EXULTEMUS.

R. Taylor, Phil.

Minore pla.

For he com - eth, For he com - eth to judge the Earth.

Bass and Tenore.

And with righteousness to judge the world, and the peo - - - ple with his truth.

GLORIA PATRI.

No. 1. After the Psalter, at Morning and Evening Prayer.

Jones.

9

Glory be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost;

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with whole and half notes. The lyrics are printed below the staves, aligned with the notes.

As it was in the be - gin - ing, is now, and e - ver shall be, world with - out end A - - - men.

The second system of the musical score also consists of four staves, maintaining the same musical notation as the first system. The lyrics continue below the staves, with a double bar line and repeat sign at the end of the system.

GLORIA PATRI. No. 2. Purcell.

GLORIA PATRI, No. 3. V. Novello.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost; (For words see No. 1.)

As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

GLORIA No. 1. Jacob.

Glo - ry be to thee, O Lord.

GLORIA No. 2. Pleyel.

Glo - ry be to thee, O Lord.

GLORIA IN EXCELSIS.—When the Gloria Patri is omitted.

11

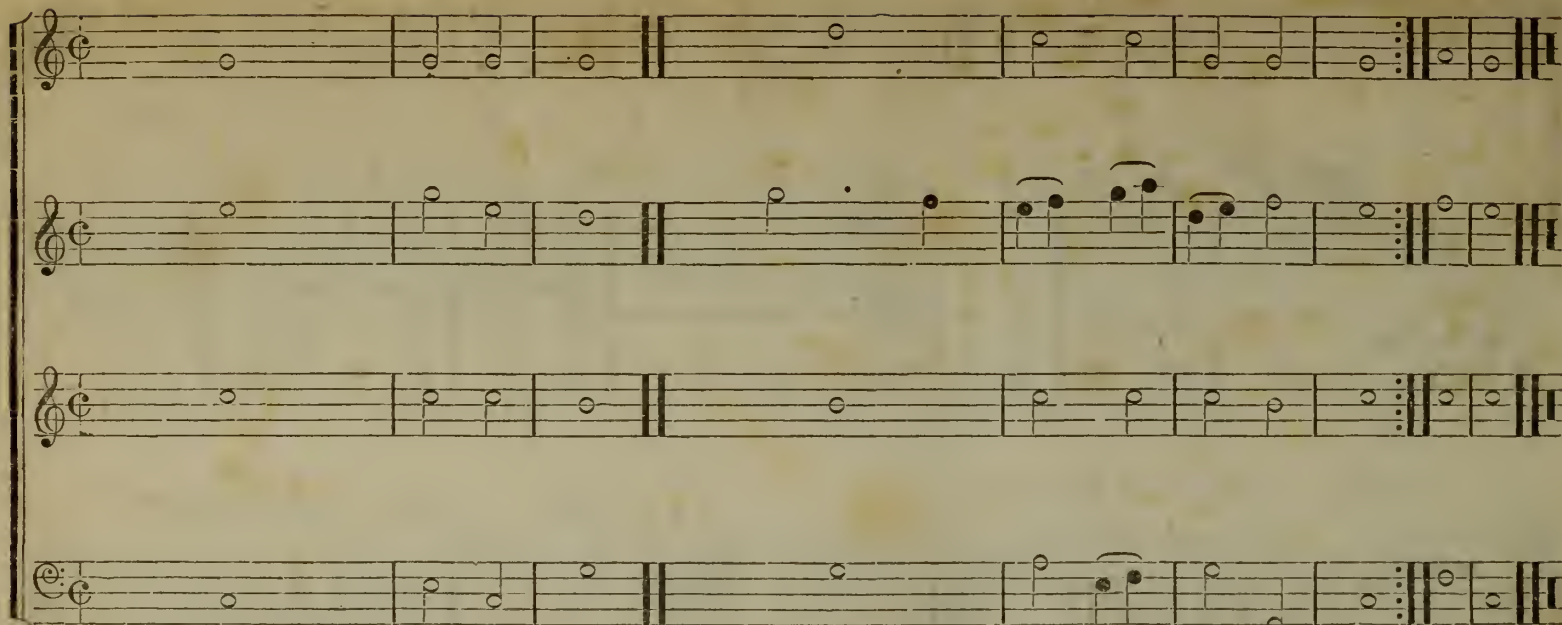
Treble and Alto.

Tenore and Bass.

1 Glory be to	God on	high,	and on earth	peace, good	will t'wards	men.
2 We praise thee, we bless thee, we	wor - ship	thee,	we glorify thee, we give thanks to thee for	thy great	glo - -	ry.
3 O Lord, God,	heav'n - ly	king,	God the	Fa - ther	Al - -	mighty.
4 SEE MINORE.						
10 For thou	only art	holy,	thou	cn - ly	art the	Lord.
11 Thou only, O Christ, with the	Ho - ly	Ghost,	art most high in the glory of	God the	Fa - - -	ther
						A - men.

MINORE. Pia. Twice. Four times.

4 O Lord, the only begotten Son,	Je - sus	Christ,	6 that takest away the sins of the world, have	mercy up-	on	us.
5 O Lord, God, Lamb of God,	Son of the	Father,	7 Thou that takest away the sins of the world, have	mercy up-	on	us.
NOS. 10 & 11 MAJORE.			8 Thou that takest away the sins of the world, re-	ceive -	our	pray'r.
			9 Thou that sittest at the right hand of God the Father have	mercy up-	on	us.



1 O be joyful in the Lord - - -	all ye	lands;	{ serve the Lord with gladness, and }	pre - sence	with a	song.
2 Be ye sure that the Lord - -	he is	God,	{ it is he that hath made us, and not }	people, and the	sheep of his	pasture.
3 O go your way into his gates with }	courts with	praise;	{ we ourselves, we are his }	be thankful unto him, and - -	speak good	of his name.
4 For the Lord is gracious, his mercy is	ev - - er	lasting;	and his truth endureth from gene -	ration to	ge - ne	ration.
5 Glory be to the - - -	Fa - - -	ther,	and to the - - - - -	Son, and to the	Ho - ly	Ghost.
6 As it was in the be - - -	ginning is	now,	and ever - - - - -	shall be	world without	end. A-men.

BONUM EST CONFITERI.

[Double.]

13

1 It is a good thing to give thanks - - unto the Lord; and to sing praises unto thy - - name, - - O Most Highest.

3 Upon an instrument of ten strings, and up - on the lute; upon a loud instrument - - and up- on the harp;
5 Glory be to the Father, and to the Son; and to the Ho - - ly Ghost;

2 To tell of all thy loving kindness early in - - the morning; and of thy truth - - in the night - - season.

4 For thou, Lord, hast made me glad through thy works; and I will rejoice in giving praise for the ope- ra - - tions of thy hands.
6 As it was in the beginning, is now and ever shall be, world without end. A - men. A - men.

BENEDICTUS.

[Single.]

1, Blessed be the Lord God of Israel; for he hath visited and re- deemed his people.

2 And hath raised up a mighty sal- vation for us;
3 As he spake by the mouth of his ho - - ly prophets,
4 That we should be saved from our enemies,
5 Glory be to the Father, and to the Son;
6 As it was in the beginning, is now, and ever shall be, in the world without end.

house of his ser - vant David.
been since the world be- gan.
hand - - of the of all that hate us.
to end. A - men, A - Ghost.
men.

DEUS MISEREATUR. [Double.]

1 God be merciful unto us and - - bless - - us; and show us the light of his countenance, and be merci - - ful un - - to us,

3 Let the people praise thee, - - O - - God; yea, let - - all the - people praise - - thee.
5 Let the people praise thee, - - O - - God; yea, let - - all the - people praise - - thee.

2 That thy way may be - - known up - on earth; thy saving - - health a - - mong all nations. A - - men. close.

4 O let the nations re - - joice and be glad; for thou shalt judge the folk righteous - ly, and govern the - - na - tions up - on - earth.
6 Then shall the earth bring - forth her increase; and God, even our own - - God, shall give us his blessing.
7 God shall - - bless us; and all the ends of the - - world shall fear him.

SINGLE CHANT

GLORIA. No 3.

GLORIA. No. 4.

SINGLE CHANT

GLORIA. No 3. GLORIA. No. 4.



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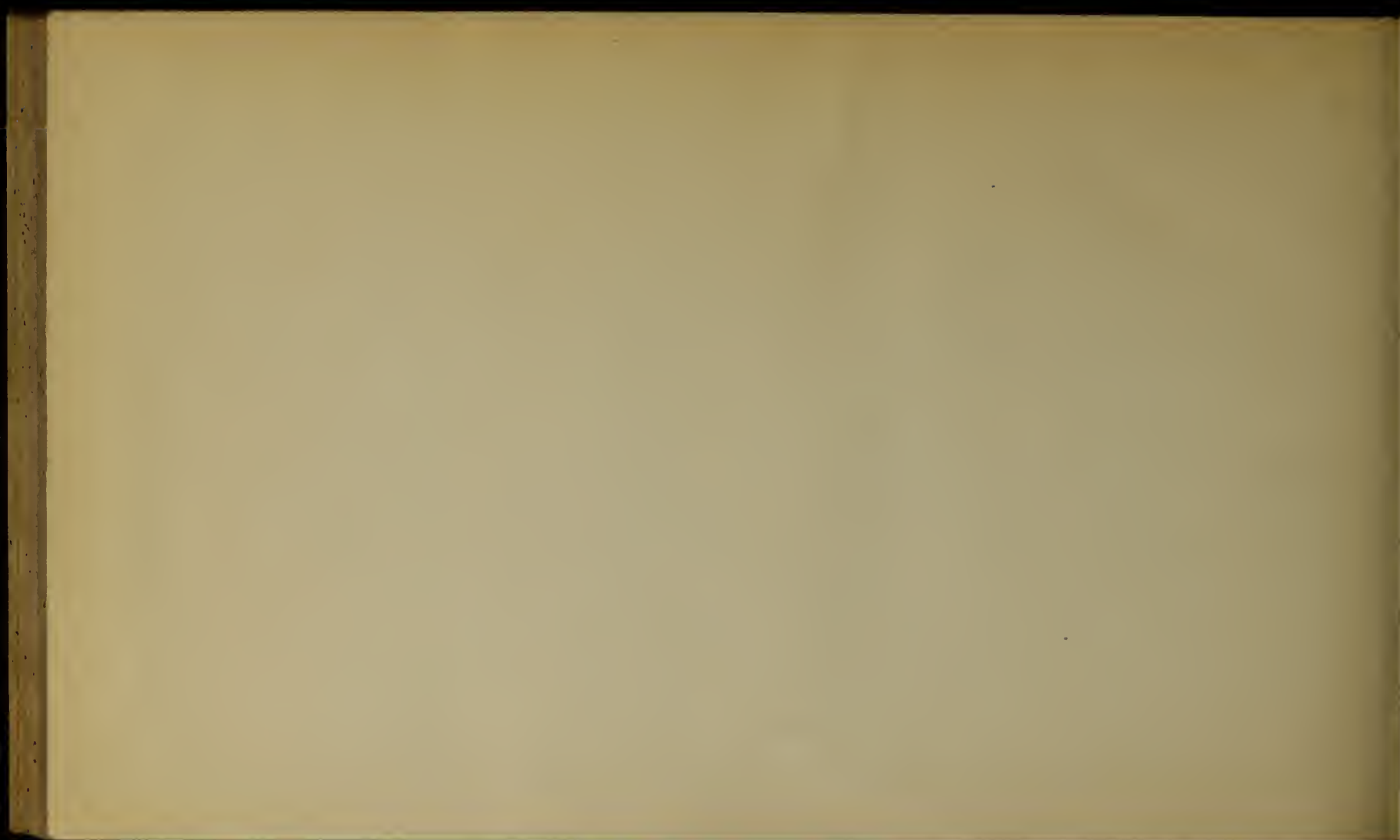
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